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U.S. $4.75
CAN $6.15
£1.25

Doctor WHO MAGAZINE™

No.144 • JANUARY 1989

TWO GREAT COMPETITIONS INSIDE!

Season's Greetings!

MATRIX DATA BANK

Welcome to the Data Bank, back to a full page again now that the 25th Season previews are out of the way. The reduction in the size of the column didn't seem to affect the mailbag though; my thanks to everyone that has written in.

OPEN AND SHUT CASE

First off my pile for this issue is a letter from Matthew Burgess of Sheffield who has noticed that when the Doctor opens the TARDIS doors from the inside, on the other side of them are the roundels, the same as the inside. Why don't they look like the exterior Police Box doors?

In fact, we have seen several variations of the TARDIS doors over the years. Sometimes we have been able to see outside the TARDIS through the doors (like in *Pyramids of Mars*), other times we have seen a black void.

The only reasonable explanation is that the Doctor can either directly bridge the 'gap' between the dimensions, and have the two doors connected in spacial terms, or he can disconnect them and make the entrance and exit to the TARDIS through the void. Therefore, the interior and exterior doors are in different dimensions and so they have different appearances.

Further thought upholds this theory, as both the doors to the 'standard' console room and the 'wood-panelled' console room lead outside – how could this happen unless the exit route was moveable?

Despite all these theories, the best use of this concept was in *The Sensorites* where we follow the TARDIS travellers from inside the console room, out through the doors to the world outside, and then see Susan lock the doors of the Police Box exterior from which they have, apparently, just emerged.

WHO'S FIRST?

Next, a quick question from Jimmy Duggan of Fife. Jimmy asks how we know that the Hartnell Doctor was the first incarnation – it was stated as so in *The Three Doctors* (and also in *The Five Doctors*).

MACRA MOTIVES

Adrian Townsend has written from Sydney in Australia to ask about the Troughton adventure, *The Macra Terror*. What, he asks, was the Macra's objective in brainwashing the inhabitants of the planet.

Basically, their own survival. The Macra needed a gas mined from the planet to survive and to do that they needed the humans. However, to avoid rebellion, they created an artificial pleasure colony where the brainwashed inhabitants could work mining the gas, and then enjoy the happy carnival-type atmosphere of the colony.

RETURN OF THE BLOB . . .

Fang Rock is our next port of call, and Mr P Briscoe from Merseyside wants to know who played the alien. The alien was, of course, a Rutan, a shapeless jellyfish-like blob of matter, and in its native state it wasn't played by anyone – it was a special effect! However, the creature's voice was provided by Colin Douglas, who also played Reuben in the story and who was the Rutan's second victim – (its first was Ben).

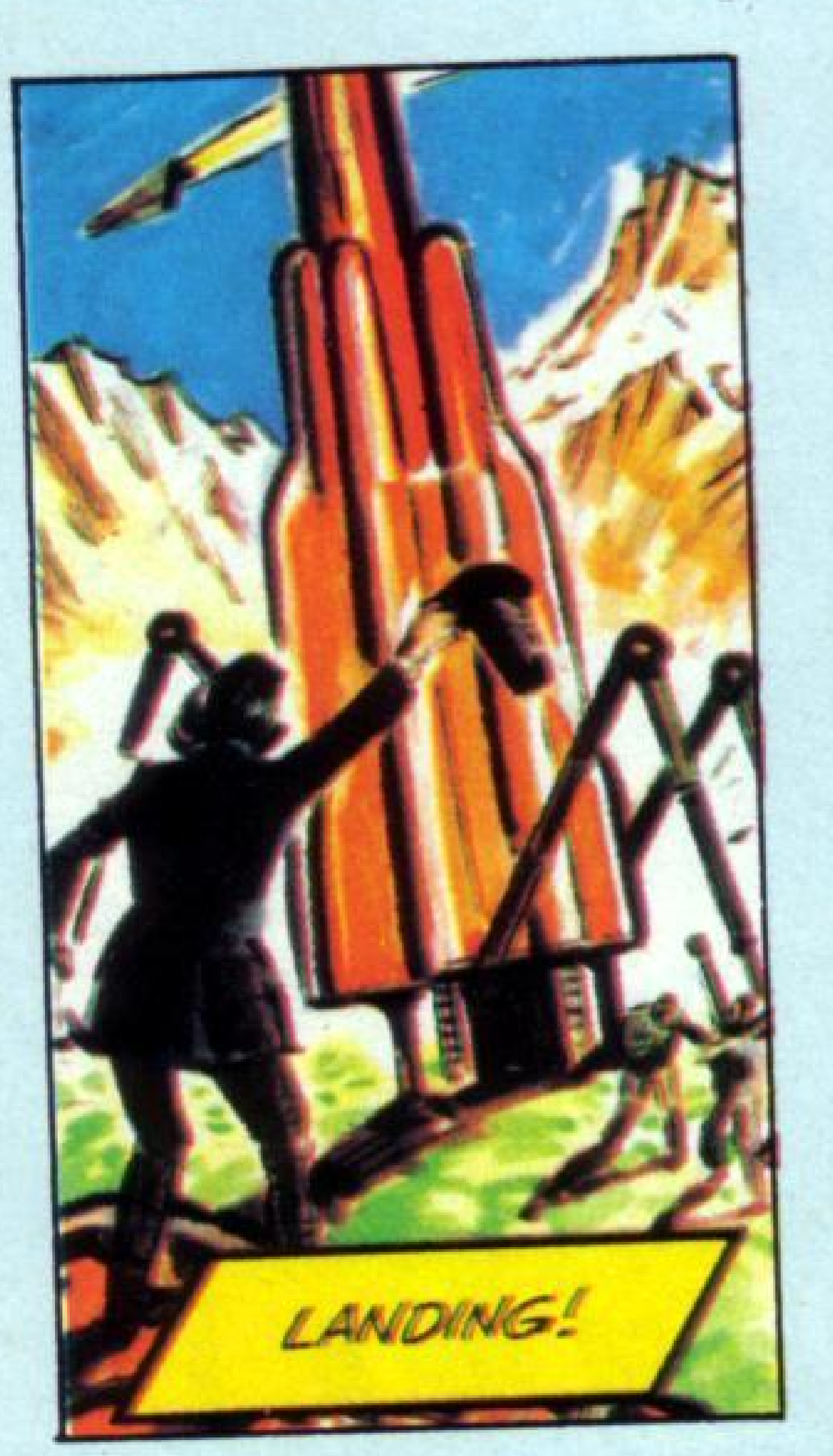
VIDEO CHANGES

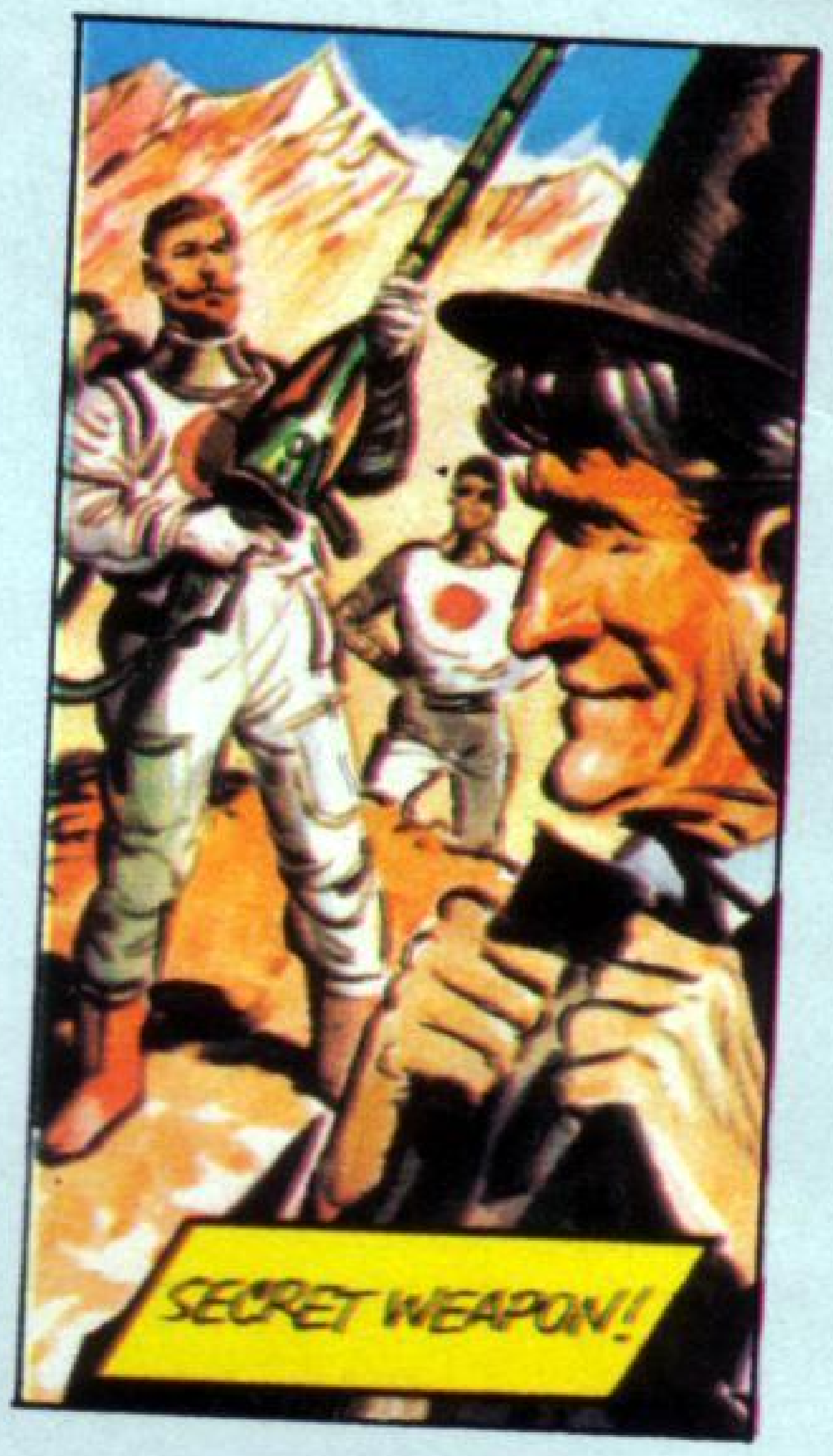
Matthew Newton from Stourbridge, has noticed that on the packaging for the BBC Video release, *The Robots of Death*, it credits Dudley Simpson with arrangements of *None But The Weary Heart* by Tchaikovsky, and *Girl With The Flaxen Hair* by Debussy. All he wants to know is where they were heard in the story.

These pieces were used as background music in episode one, where the sandminder crew are relaxing in their rest area – an application of incidental music which often gets overlooked.

ADVENTURE CARDS

A question on some merchandise now and James Williams from Dumfries writes to ask about the series of *Doctor Who* adventure cards that Walls ice cream produced. He wants to know in which year they were produced. The year was 1967 and the cards were given away with Walls' Sky Ray ice lolly (which was shaped like a space-craft). As well as the set of 36 cards, there was a small album into which they could be stuck, and which told the full story of the Second Doctor's fight against the Daleks with the help of the giant astrobeetles.




SECRET WEAPON!

NEVER-ENDING STORY . . .

I couldn't resist this final question as it appealed to my sense of triviality. Alan Plummer from Thornton Heath has noticed that this November marks the 25th anniversary of *Doctor Who* (full marks there Alan) and wants to know, quite simply, if all the *Doctor Who* episodes were shown back to back, how long they would last for.

Well, I have used the full running times of each episode which includes the opening and closing titles, as well as the cliff-hanger recaps and if such a feat were undertaken it would last for 275 hours, 53 minutes and 27 seconds. That is for all 667 episodes screened up to and including *Dragonfire* part 3. For those that are interested, that makes the average episode length, 24 minutes, 49 seconds long.

David J. Howe

If you have any questions about Doctor Who, send them to The Matrix Data Bank, Doctor Who Magazine, 13-15 Arundel Street, London WC2R 3DX. Sorry, we cannot make personal replies to queries.

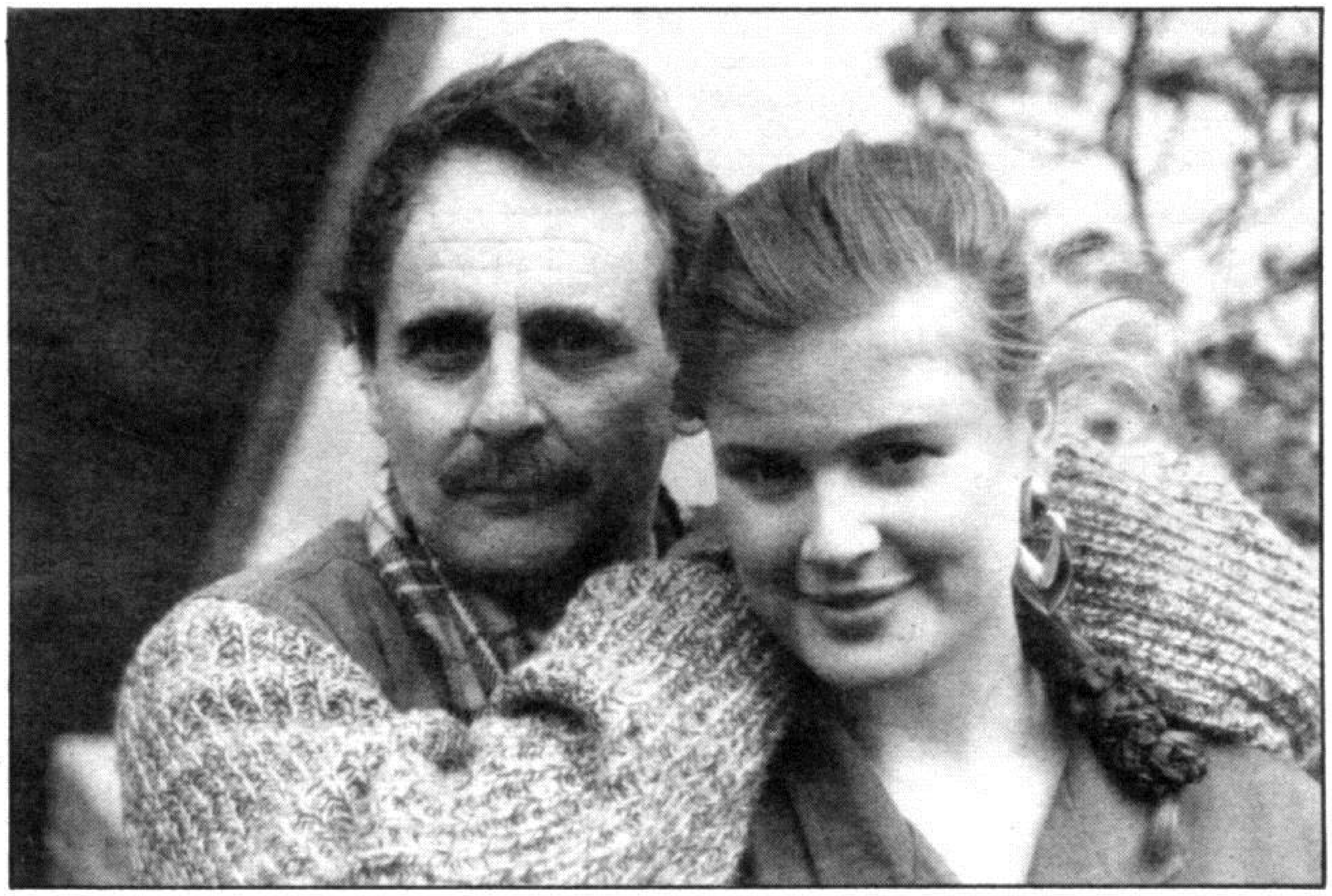


Photo: STEVE COOK

"Nothing like a nice quiet night, eh, Ace?"

The Doctor, **The Happiness Patrol**

No peace for us at the moment, and a good thing too! As the 25th Season moves on in Britain, all too quickly, your letters have been flooding in as the Doctor's new adventures have hit the screens. They vary tremendously in their comments on our Letters Page – but overall, most readers received ***Remembrance of the Daleks*** like a breath of fresh air, and a story that really brought both Sylvester McCoy and Sophie Aldred's performances to the fore.

Writing this, I'm still waiting for comments on the rest of the season, but initial response was very encouraging, and very lively. I didn't expect anything less!

We hope you enjoy this issue of ***Doctor Who Magazine*** – a nice, quiet issue, spiced with a bit of seasonal fun and a few surprises, too. 1988 has been very busy for us, but we're looking forward to bringing you even more of the worlds of ***Doctor Who*** in 1989!

Best wishes for the New Year from all of us!

Doctor Who MAGAZINE

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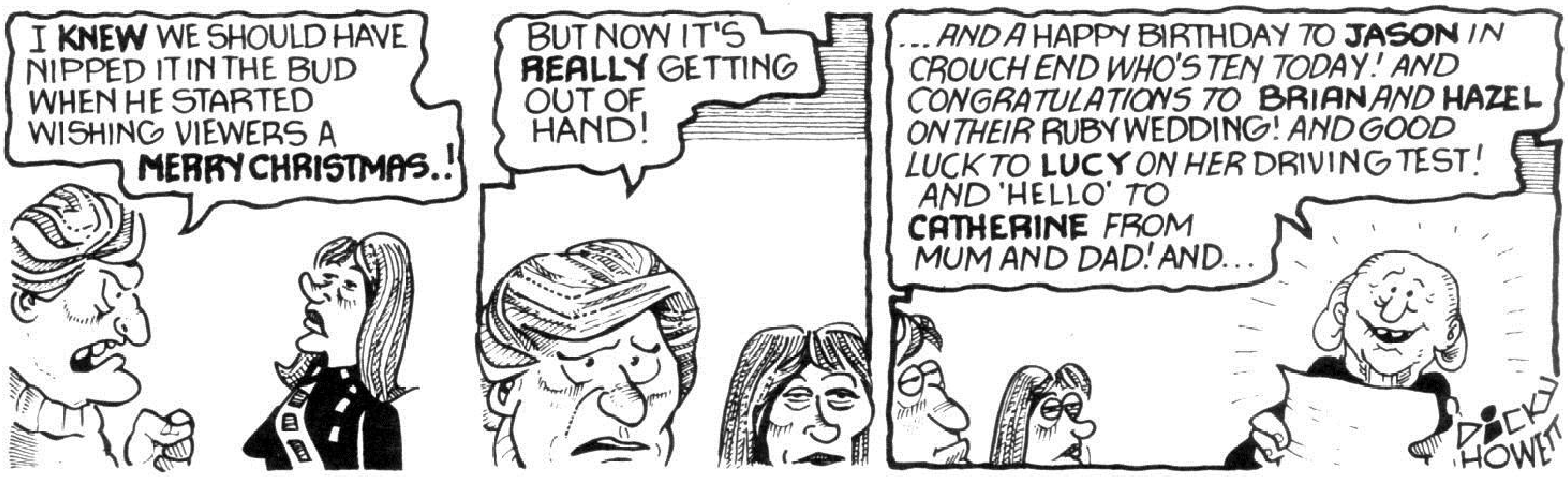
On the Cover: Sylvester McCoy and Ace in a festive mood, thanks to the work of Stephen Mansfield, Susan Moore and Mike Goddard.
Costumes by Paul Lunn, with thanks to Derek Handley.
Photography by Stephen Hampshire.

DOCTOR WHO? by Tim Quinn & Dicky Howett


I KNEW WE SHOULD HAVE NIPPED IT IN THE BUD WHEN HE STARTED WISHING VIEWERS A MERRY CHRISTMAS..!
BUT NOW IT'S REALLY GETTING OUT OF HAND!
... AND A HAPPY BIRTHDAY TO JASON IN CROUCH END WHO'S TEN TODAY! AND CONGRATULATIONS TO BRIAN AND HAZEL ON THEIR RUBY WEDDING! AND GOOD LUCK TO LUCY ON HER DRIVING TEST! AND 'HELLO' TO CATHERINE FROM MUM AND DAD! AND...
DICKY HOWETT

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Gallifrey Guardian

Sylvester McCoy, P.D. James, the novelist and member of the BBC's Board of Governors, on the set of *The Happiness Patrol* with actress Sheila Hancock.

SEASON 25: THE RATINGS WARS...

The initial ratings for this year's season opener, *Remembrance of the Daleks*, were up on the figures achieved for Season Twenty-Four. The opening episode, according to the most recognised audience establishment, BARB, achieved 5.5 million viewers. The second, known to dip in previous years, climbed to 5.8 – the highest individual rating for three years since Season Twenty-Two. Even ratings for the third and fourth episodes – 5.1 and 5.0 respectively – remained above last year's season average of 4.9. The set of figures that are emerging are hopefully indicative of a brighter future for the programme.

The transmission time of the series was similar to its placing in the schedules last year, following the chat show, *Wogan* and again opposite ITV's greatest ratings-puller, the twice-weekly soap, *Coronation Street*. The difference this year was the transfer of *Doctor Who* to a Wednesday night, ensuring that *Silver Nemesis: 1* fell on the twenty-fifth anniversary date, 23rd November. Also significant is the traditionally higher rating of *Coronation Street*'s second episode, making the achievement of *Doctor Who*'s opening few episodes all the more remarkable.

It's worth noting that the opening episode was up on the corresponding opening episode of Season Twenty-Four's *Time and the Rani*, which stood at 5.1. Episode Two's 5.8 was also greater than the highest episode of 5.5 achieved by *Dragonfire: 1*. *Doctor Who* also had the same disadvantage this year as last, as it started five minutes later than *Coronation Street* at 7.35pm. *Who* is also by far the most 'videoable' of the two perennials and a fair proportion of its potential audience, not counted in BARB's research, is lost due to this factor.

The scheduling ploy by the BBC certainly seems justified when you add the figures for *Doctor Who* and *Coronation Street* together, between them nearly accounting for the total viewing audience at that time on Wednesday night. Neither of the adjacent programmes on BBC 2 or Channel Four managed to rate a million.

The first episode, when compared to the other programme across all four channels in that week was placed at number seventy-eight in the British Top One Hundred. Though a modest position, *Doctor Who* was higher than other programmes such as *Brookside*, *Watchdog*, *Miami Vice* and Terrance Dicks' latest classical serial, *The Franchise Affair*.

ABC TO CUT *WHO*?

Australia's public television station ABC transmitted Season 24 of *Doctor Who* in a children's television slot recently, in an attempt to boost ratings and gain a wider audience. The state-owned tv station has also indicated that they will cancel the show if it does not achieve acceptable ratings. No indication was given as to what ABC considered to be acceptable ratings and despite a cancellation threat, the re-scheduling of the programme was given no publicity and no repeats.

Transmission began on October 31st and ran for five nights weekly, completing a first run of the fourteen-episode season in under three weeks. With little official publicity from ABC, fan groups rallied across Australia to promote Sylvester's first season.

MERCHANDISE NEWS

Apart from the events at W.H. Allen (see below), things have been very busy on the merchandise side of *Doctor Who*, as reported last issue. However, missed from the lists were two new BBC Enterprises productions: a new double cassette of *Genesis of the Daleks/Slipback*, which forms part of the BBC Radio Collection, and a new album of *Doctor Who* music, available on LP, compact disc and cassette.

Genesis of the Daleks/Slipback is a compilation of two previously released audio tapes, sporting an atmospheric cover of Davros and a Dalek. The double cassette costs £5.99, catalogue number 2 BBC 1020. The *Doctor Who 25th Anniversary Album* features the four main versions of the theme tune, plus 16 tracks from Sylvester McCoy's first two seasons. Catalogue numbers as follows: album REB 707; Cassette, 2 CF 707; and Compact Disc, BBC CD 707.

Dapol have secured a deal with the major chain store ASDA, who are now carrying large stocks of all their model figure range in stores across Britain. Three different Daleks are now on sale: the white and gold Imperial Dalek from *Remembrance*, and a Black Dalek with silver spots that resembles the one in that story. A Black Dalek with gold spots is also on sale.

The Tom Baker and Cyberman figures will now be released next year, and the Dapol 12" figure range are now unlikely to be available before Christmas.

W.H. ALLEN END HARD BACK *WHO*

The Smugglers is the last *Doctor Who* novel to be published by W.H. Allen in hardback, with *Paradise Towers* being printed exclusively in paperback this month. Target Books Editor Jo Thurm said the reasons were purely financial – the cost of producing hardback *Who* novels was becoming prohibitive in terms of sales, compared with the far greater sales of the paperback range.

Gary Russell predicted the possibility of ending hardback production in **DWM Issue 139.** The future for *Who* novelisations still looks good for 1989, particularly with the release of *The Chase* and *Remembrance of the Daleks* later in the year, plus the release of the first non-televised script, *The Nightmare Fair* by Graham Williams, in April. This month's paperback book release is *Paradise Towers* by Stephen Wyatt, price £1.99. This is a readable adaptation of the second story in Season 24.

Most hardback editions of *Doctor Who* books are available from £1.50 upwards from the Temple Bar Bookshop, 1-6 Essex Street, London WC2R 3HU, who also operate a mail order service. Enclose an sae with enquiries.

FASA LOSE LICENCE

As reported in **DWM Issue 143,** there was some doubt about the future of the FASA *Doctor Who* role playing game. We have now heard from Molly Melone at FASA in Chicago that

FASA no longer retain the licence to produce the role playing game, and as a result can no longer actively market the product. It remains to be seen whether any company will take up the role playing option with BBC Enterprises.

PAINTINGS ON SALE

Andrew Skilleter has put several of his original *Doctor Who* works on sale, including work commissioned as Target covers and paintings from the *Who Dares* calendar.

Prices range from £150 upward and if you are seriously interested, write detailing specific paintings you're interested in to: **WDP Original Sales**, Who Dares Publishing, 3 Durrant Road, Bournemouth, Dorset BH2 6NE.

John Levene and Tom Baker at the filming of the latest Myth Makers interview tape in East Hagbourne, site for the filming of *The Android Invasion*.

MYTH MAKERS: TOM BAKER INTERVIEW IN PRODUCTION

Reel Time Pictures interviewed the elusive Tom Baker for their growing range of Myth Maker videos, it was revealed last month. Recording took place at East Hagbourne, site for location filming of *The Android Invasion* in 1975.

Myth Makers have also recorded a programme on the making of **DWM**, also scheduled for release next year. Interviews recorded for the production include artists Dougie Braithewaite, John Higgins and Lee Sullivan, plus an assortment of strange material from both current and past production teams.

MARVEL NEWS

Doctor Who Magazine Issue 145 will feature the return of more colour pages at the same cover price, thanks to increasing sales. The issue also features an exclusive interview with Dalek creator Terry Nation.

This month's cover was the combined work of Stephen Mansfield and Susan Moore, and is intended as some festive fun! From rough sketches, the sculptors, who have worked on both *Doctor Who* and *Spitting Image*, created the models and with added effects such as the aliens in the mistletoe, the cover shot was prepared for photographing by Stephen Hampshire in under a week.

Readers of **DWM** who have experienced problems finding the *Doctor Who 25th Anniversary Special*, or *It's Bigger on the Inside*, the new *Doctor Who* fun book from Tim Quinn and Dicky Howett, will be pleased to hear that **Nostalgia and Comics** in Birmingham have stocked up on extra copies of these two Marvel specials. The Anniversary Special costs £2.25 (sterling) plus 50p postage and packing, and the fun book costs £1.95 sterling plus 50p p+p. Orders will be despatched in stiff card envelopes.

Cheques/postal orders payable to Nostalgia and Comics should be sent to: Doctor Who Special Orders, Nostalgia and Comics, 14/16 Smallbrook, Queensway, City Centre, Birmingham.

For those of you who may have missed any recent issues of **DWM** – shame on you! – you can pick up on the more recent comic strip adventures of the Doctor in the *Marvel Bumper Comic*, which has so far reprinted *Claws of the Klathi*, *Crossroads* and *Keepsake*. It's available from all newsagents price 35p.

EXHIBITION OPENS

The new *Doctor Who* exhibition in Tooley Street, London, was opened by Sylvester McCoy last month, and features a wide range of props, costumes and models from the series. One of the central displays features the models from *The Happiness Patrol*, including the Kandy Man.

SUPER CHANNEL

Doctor Who remains off the air at Super Channel in December, due to the extensive showing of the programme during the summer months. The satellite/cable network is now owned jointly by Video Music, an Italian Company, with Richard Branson's company, Virgin, taking a 45% share in the ownership.

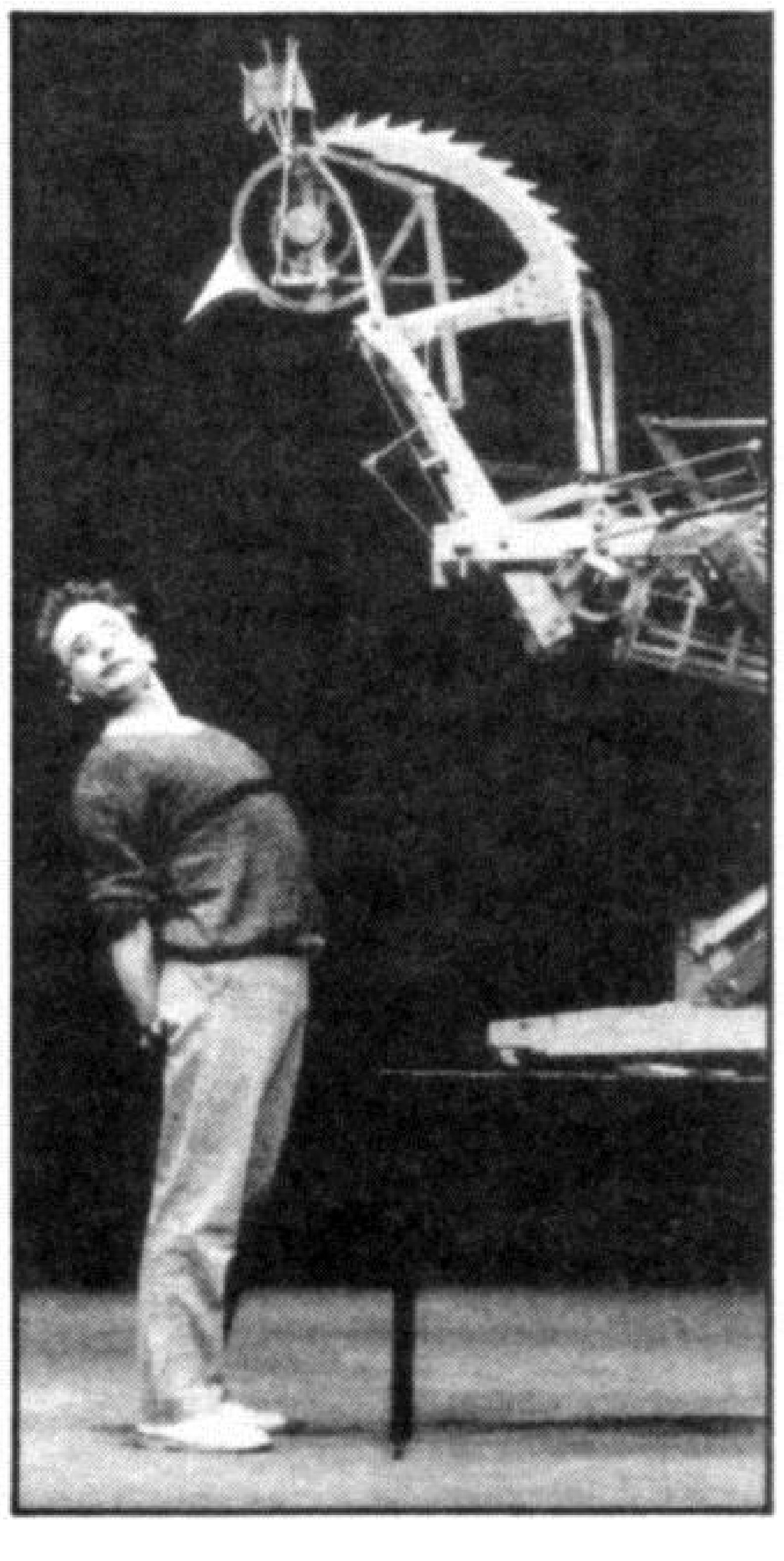
ELSEWHERE...

Good news for those of you who have missed Sylvester McCoy in *The Zoo of Tranquillity* at the Lyric Theatre, London, in October – it's coming back! This bizarre tale of Heath-Robinson-like creatures, created by Paul Spooner, returns to the Lyric Studio, Hammersmith, between December 20th – 31st. Sylvester McCoy is ably accompanied by performance artist, Richard Cunningham. Well worth catching, so do so!

Writer Victor Pemberton, who is now Managing Director of Saffron productions, is currently looking to remake the classic film *The Ghost Train* and is trying to find a co-producer. Saffron are also attempting to negotiate the rights to the Seventies SF series, *Timeslip*. "We would like to do a sequel with the original cast," says Victor. "We are hoping it could become a rival for *Doctor Who*..."

Nabil Shaban is to star in *Christmas Angels* for the BBC, an offering which will be served up during the coming festive season. Apparently the character he plays could be seen as God. (***Vengeance on Varos* Archive: Page 17**).

Who artist Tony Clark worked as a Post Punch Assistant on *Who Framed Roger Rabbit*, the smash hit film from Touchstone Pictures now doing the Christmas rounds in Britain, and already a major hit in the United States. The film also features the work of *Who* stuntmen Stuart Fell and Terry Walsh, with stunts arranged by Peter Diamond.



Reporters: John Freeman, Adam Svenson and Dominic May. Thanks to AWDFC in Australia.

25 YEARS OF TURKEYS

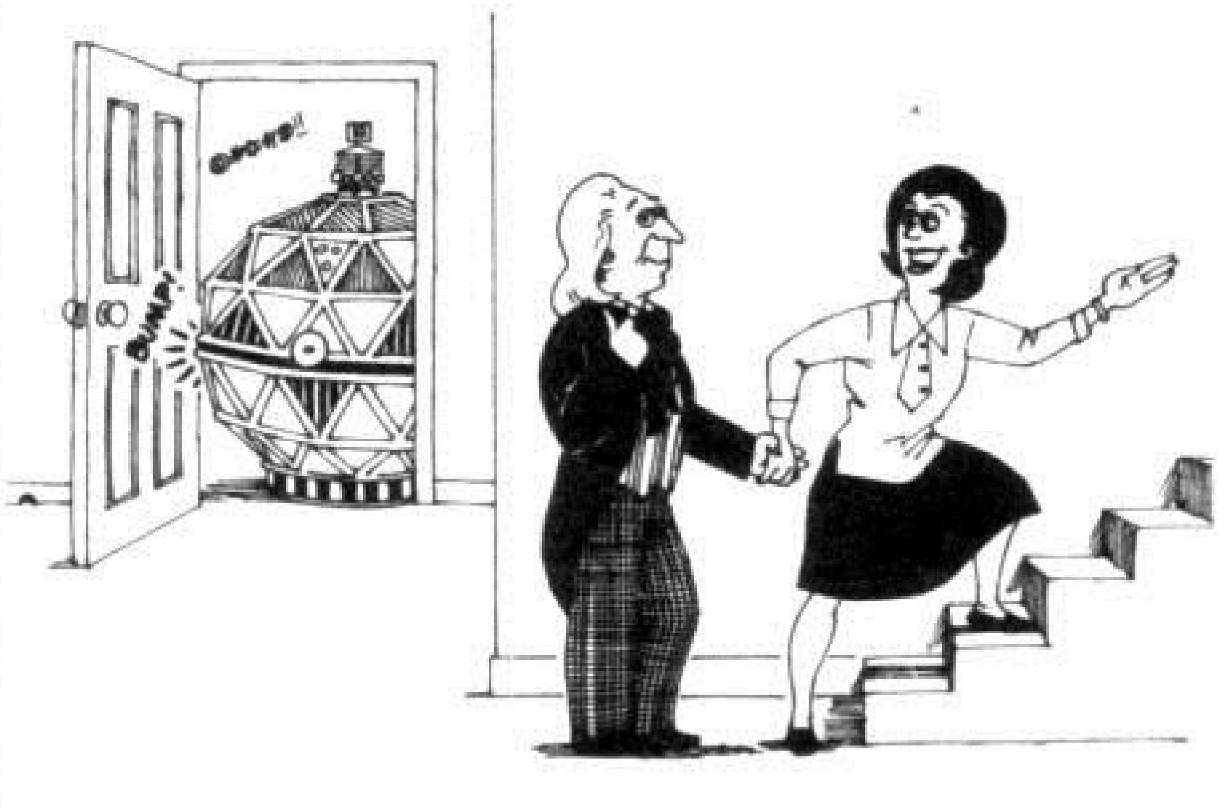
Over the last twenty-five years, *Doctor Who* has presented us with over 150 different adventures, spanning seven incarnations and twenty five seasons. Sid the Rat takes a festive, light-hearted look at some of the less memorable stories...

We all know about those stories which have made a significant impact on *Doctor Who.* There's *The Dead Planet,* with its historic introduction of the Daleks. *The Tenth Planet* brought both the Cybermen and the idea of regeneration to the programme, and *Invasion* is highly praised for the introduction of U.N.I.T., and so on. There are also "classic" stories, masterpieces of television that live on in the memory; *Evil of the Daleks, Tomb of the Cybermen, Pyramids of Mars* and *Caves of Androzani* are among their number, with *Remembrance of the Daleks* making a recent entry to the ranks.

But what about the rest of the adventures? With so much that is good about *Doctor Who,* perhaps it is time to hang out the dirty linen, take stock of those stories which did not live up to expectation. It is true to say that each and every *Doctor Who* adventure has something to appreciate within it, but often the sum of the whole is less than its parts.

So with tongue placed firmly in our cheek, we present the top ten turkeys in *Doctor Who's* long and distinguished career. The ten stories we have selected are based both upon personal opinion (with which most of you will violently disagree) and a collective opinion based upon fan and media reaction . . .

NUMBER 10: *THE CHASE*



"Come on, Doctor – just up these stairs and we'll escape the Daleks, too!"

Good old Billy Hartnell comes straight into the ten with this adventure from 1965. In six parts it attempted to tell a story set in five different locations and failed dismally.

From the fake studio world of Aridius (with Hywel Bennett turning in a wet performance as one of the Aridians, and rubber monsters threatening all) we moved in quick succession to the Empire State Building, the Marie Celeste and a haunted house (giving Dracula and Frankenstein's monster their opportunity to ham it up in *Who*), finally arriving on the jungle world of Mechanus where cameras lurked among the foliage and the Daleks released a robot Doctor to try and kill the real one.

Highlight of the story has to be the 'junior' Dalek muttering and stammering its way through reading out coordinates ("Errr, ummm . . .) However, the plot worked to an extent, and the final episode has one of the most effective battle sequences seen on *Doctor Who* as the Daleks fought it out with the flame throwing Mechanoids.

NUMBER NINE: *THE INVISIBLE ENEMY*

Tom Baker stars in this tale of an interplanetary virus grown to giant size. From a very promising start, with some brilliant effects of a rocket shuttle being attacked by the virus, we move into shaky set territory as the virus' invasion robs all the cast of their ability to act and makes them all stalk around with fish scales on their cheeks.

Of course, the Doctor has the solution handy, a miniaturiser, and he conveniently clones himself for a quick jaunt around his own body. The CSO (Colour Scale Overlay) effects for these sequences were quite well done and were intermixed with actual sets, but the virus (a sack with a silver claw waving about and, later, a giant prawn) was a great let down.

K9 was also introduced in this story . . . draw your own conclusions!

"You're not taking this very seriously, are you Doctor?"

NUMBER EIGHT: *THE GUNFIGHTERS*

Billy's second entry and a story which earned it the lowest ratings for a *Doctor Who* story of all time. Earlier historical stories, such as *Marco Polo,* were always excellent productions, full of a richness and style that epitomises BBC drama in general. What went wrong with *The Gunfighters* we may never know.

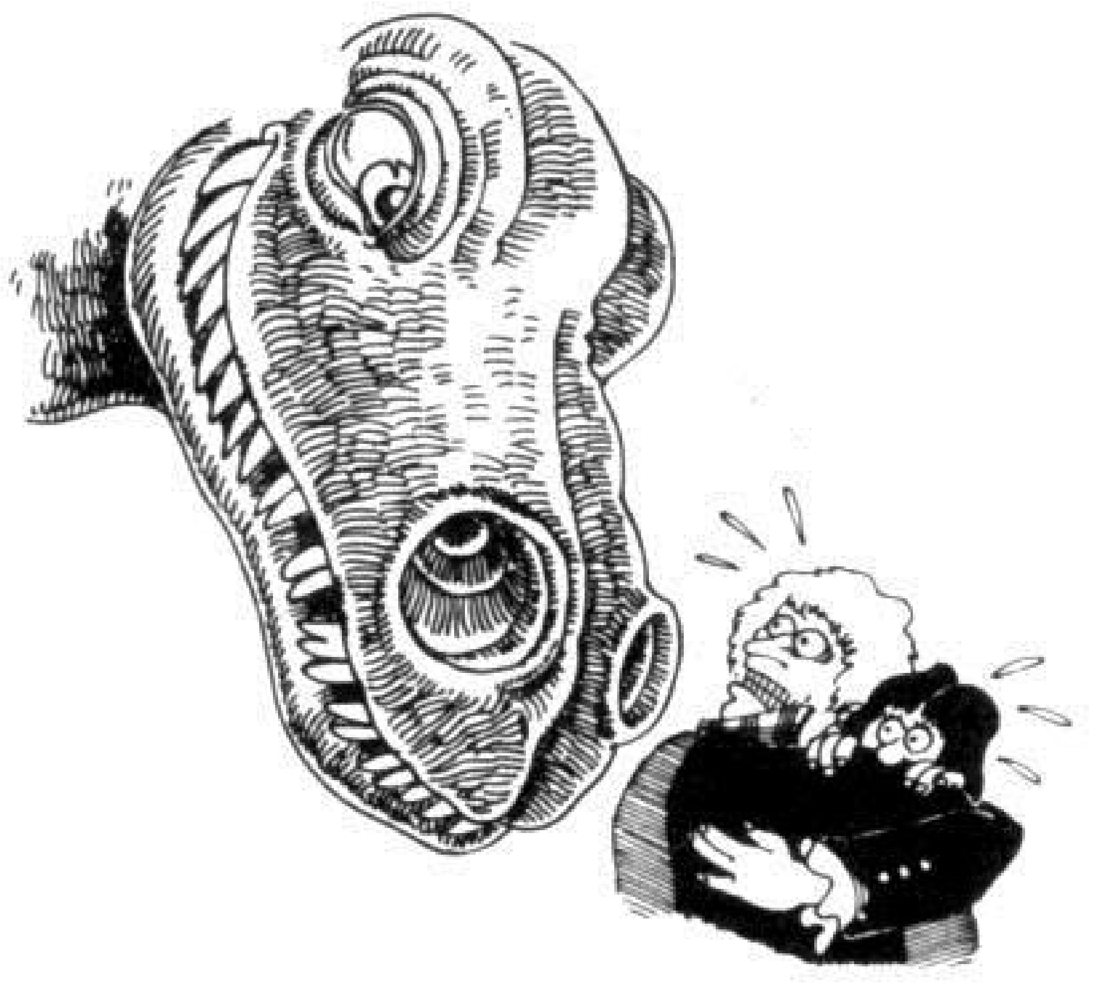
Perhaps it was the terrible song, forced onto the viewers at every opportunity by Lynda Barron. (Later on in the story Companions Steven and Dodo – Peter Purves and Jackie Lane – also have a go, but it's soon clear that they weren't employed for their singing ability).

Perhaps it was the pedestrian plot, which contained practically no suspense, or just that the best actors in the entire story were the horses.

NUMBER SEVEN: *INVASION OF THE DINOSAURS*

Possibly the only Pertwee pitfall makes it into the turkey top ten. What do you get if the BBC effects department says that it can do some really realistic dinosaurs?

Doctor Who did a story all about them and promptly proved the effects department wrong. Even Godzilla was better than the final version, and combined with some diabolical acting, a gaggle of mad scientists and a bunch of management executives messing about on a spaceship bound for a new earth . . . yes, this had to be *Hitchhiker's Guide to the Galaxy* several years before its time!



"Are you saying I'm made out of rubber, hen?"

"This set ain't big enough for the both of us, Mister. You'd better get back to your own series right now!"

NUMBER SIX: *TIME AND THE RANI*

Sylvester McCoy's debut story, and what a concerted effort to get to this place in the chart. The plot is really the cause of it all – how can you have 90 minutes of television that you don't really understand by the end of it? (Perhaps you should ask us that again once Parliament has been televised!)

Was it because Kate O'Mara still thought she was in *Dynasty?* Was it the thought of those painful killer bees? Or was it just Bonnie Langford? Any one of these would have been acceptable, but the combination of them all . . . luckily, Sylvester skilfully survived this opening foray!

NUMBER FIVE: *UNDERWORLD*

One can only suppose that this Tom Baker story was the victim of some horrendous budget cut, which meant that there was no money to build any sets, or go on location. The CSO effects, with the actors picking their way through rocks and walls were dreadful, and the plot, too obviously based on Jason and the Argonauts, was barely held together by the acting. With the baddie as a megalomaniac computer and its servants wearing dustbins on their heads, this story just had to fail.

NUMBER FOUR: *THE HORNS OF NIMON*

Once again, the acting was overshadowed by the balletic, planet hopping Nimon, with their tights and oversized heads, teetering on Elton John style platform boots. Add to this some classic acting from Janet Ellis (before she joined *Blue Peter* and became respectable, if still nasal) and Lalla Ward strutting her stuff in a red huntsman's outfit, and you have a disaster of major proportions.

The appearance of Malcolm Terris' underpants, clearly visible in Episode Four, should also not go unmentioned . . . The only way this story could be reviewed in *Doctor Who – A Celebration* was to compare it to a pantomime. Great fun, but pointless.

"Aren't the Georgian State Dancers in another story?"

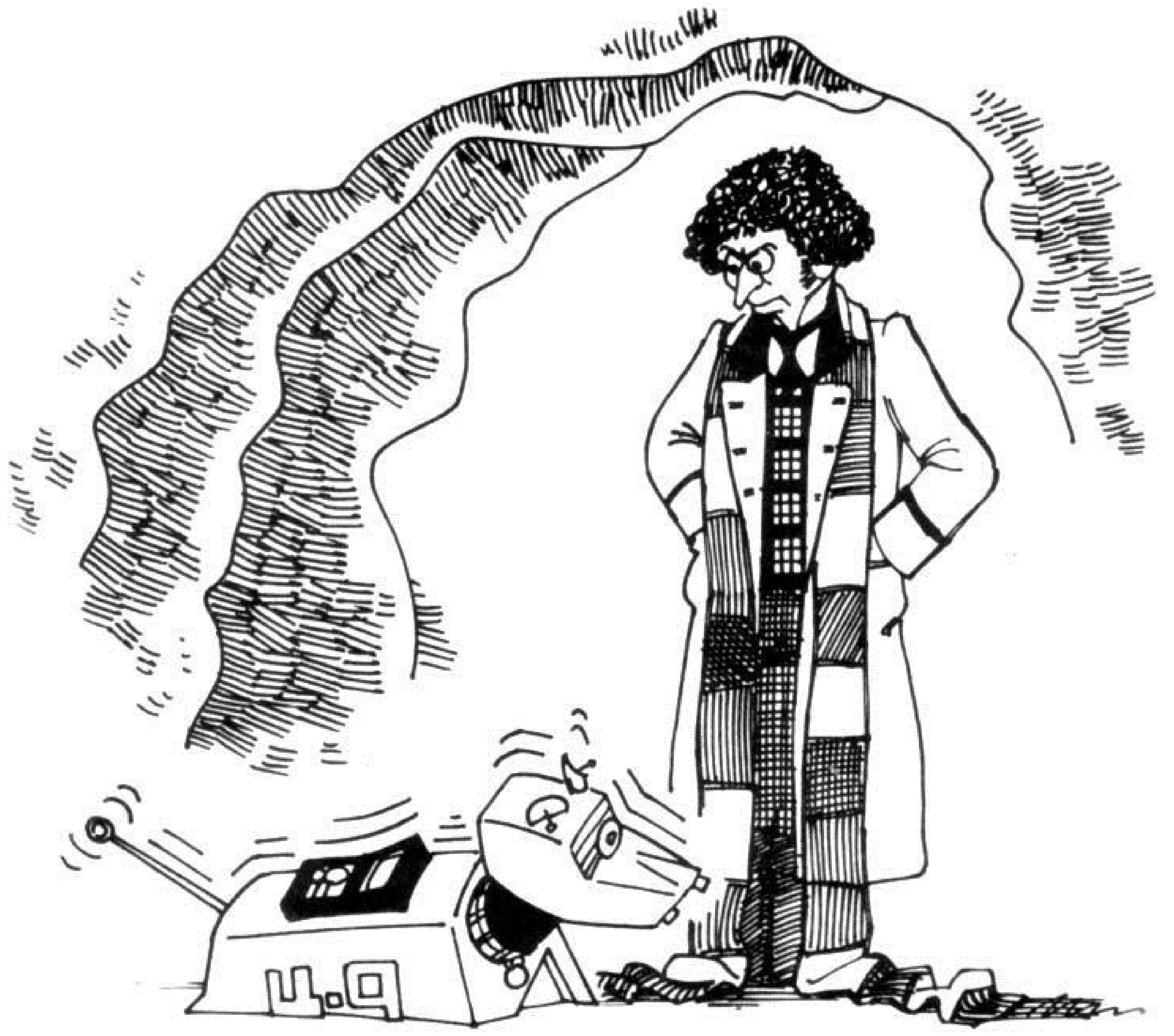
EEK!
EEK!
EEK!
POT THE COMPANION

NUMBER THREE: *THE SPACE MUSEUM*

Hartnell makes another resounding entry with this four part story of corridor running, the official *Doctor Who* Olympic sport. Populated by extras with strange eyebrows and even stranger names, this adventure consisted almost entirely of the TARDIS crew getting split up then captured in turn by all the protagonists in the Moroks' pointless museum.

Anyone who can sit through this without stifling a yawn is doing well.

►

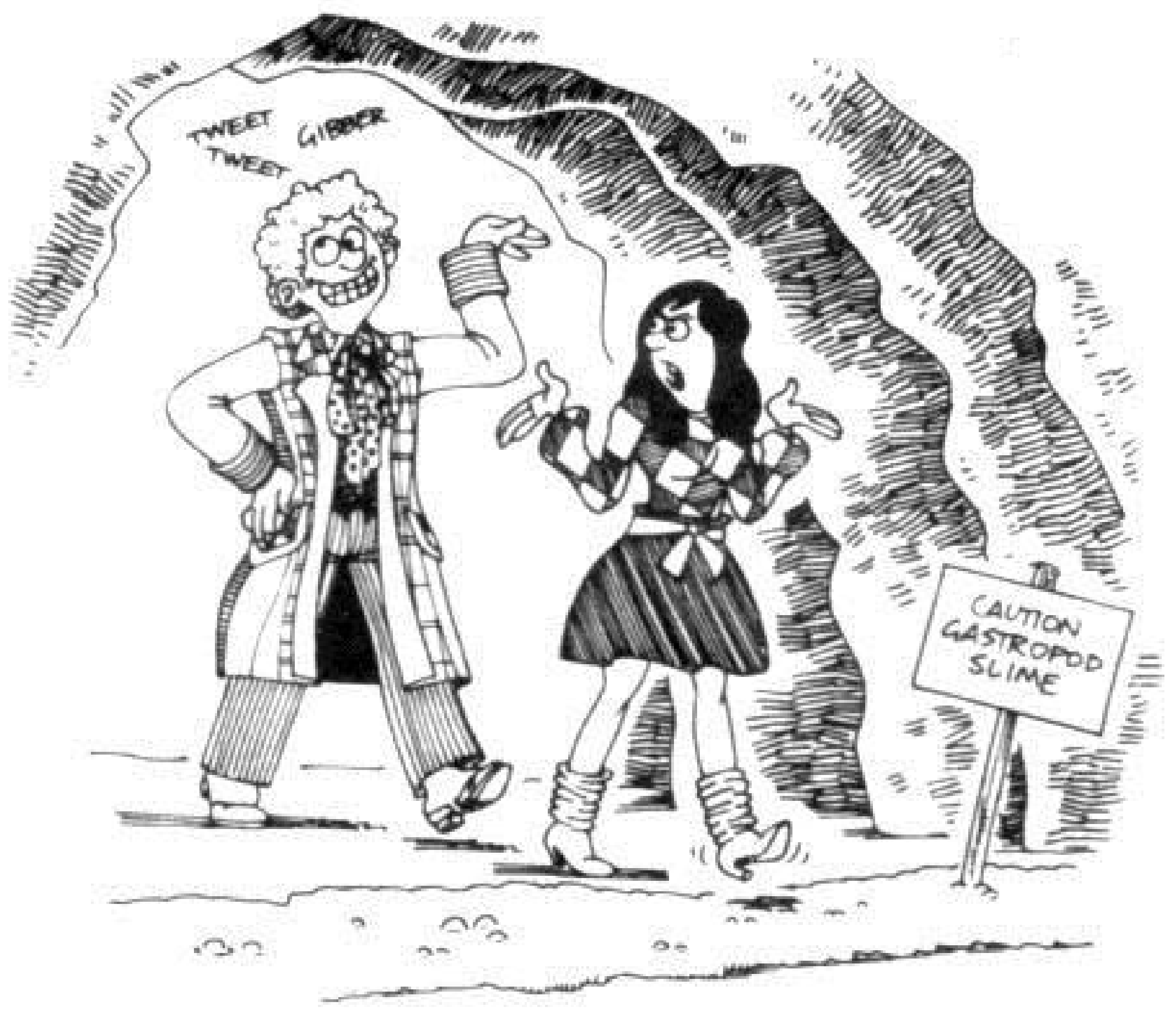


"I'm sorry master: my sensors cannot cope with all this chromakey."

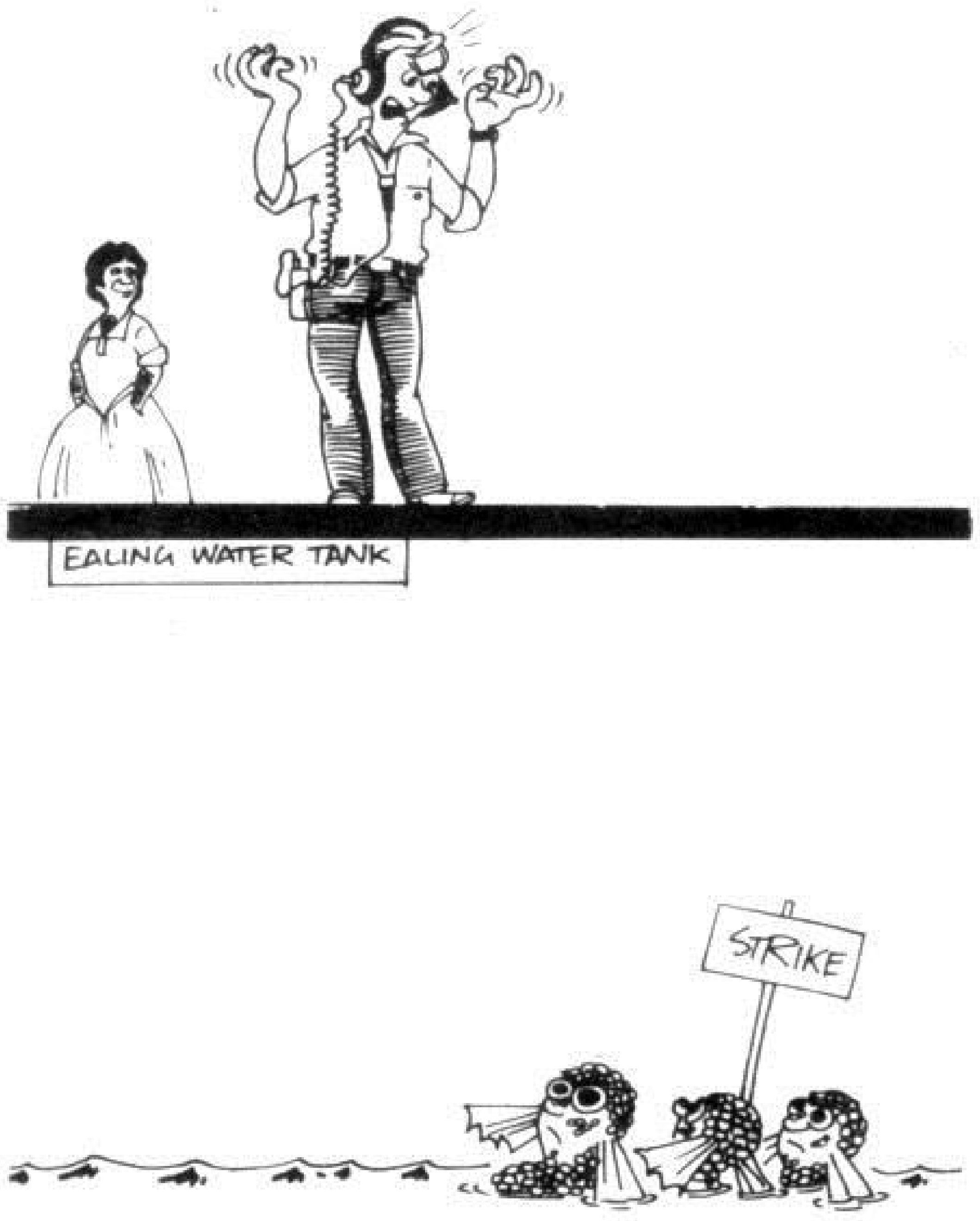
NUMBER TWO: *THE UNDERWATER MENACE*

This classic tale of ineptitude and bad acting comes to a high point with Zaroff's classic "Nozzink in ze world can ztop me now!" proclamation at the end of Episode Three and just gets worse and worse.

The poor Fish People strung up on wires and floating in slow motion whilst trying to start a rebellion has to be seen to be believed, which of course, most of us now never will . . . Jamie excels himself as the seventeenth century Scottish highlander – his first adventure, and he readily accepts everything that goes on around him. The story was destined for stardom.



"Just great – your new personality is hopelessly unstable, your dress sense is awful, we're being threatened by a giant slug – what else could possible go wrong?"



"Alright, alright so the Doctor's got a better costume. Now can we please get back to work?"

NUMBER ONE: *THE TWIN DILEMMA*

My all time worst story, ever. Strangely, this is another first story for a new Doctor, this time the ill-treated Colin Baker. What we can say in defence of this story is . . . nothing. The plot is non-existent and illogical. The acting . . . well, Womulus and Wemus gave a werry good performance despite all the twubble they were in – namely that they couldn't act their way out of *Neighbours*. The effects . . . hmm. Even the new Doctor was hateful in this one.

It was a shame that this story had to follow the classic mentioned above, *Caves of Androzani*. Nothing would look good after that.

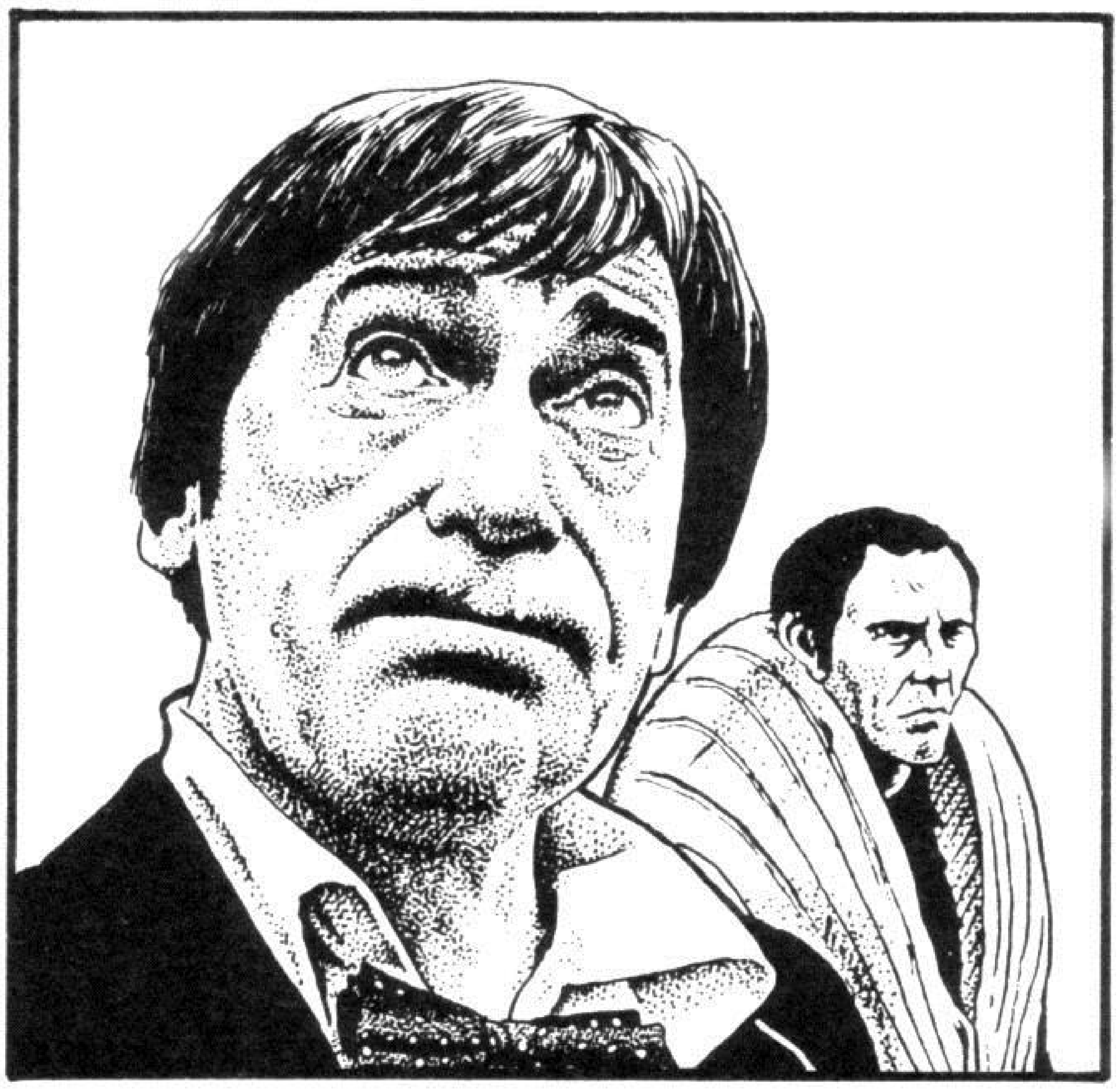
So there you have it, our top ten turkeys. Some of you may disagree with it, others you may think deserve their place in this chart. (Just as a matter of interest, bubbling under were *The Krotons* and *Timelash.*)

Compared with some of the SF delights programme planners seem keen to foist on an unsuspecting public these days, such as *Lost in Space* or *Terrahawks,* even some of the stories above are positive gems of television, if filled with faults. While there is always going to be something you hate about a programme – yes, even *Doctor Who* – the good usually outweighs the bad. When it doesn't, you can be sure there are plenty of viewers out there who will let both the BBC and **DWM** know about it!

What's your favourite *Doctor Who* story? Which story did you want to take an Ice Warrior to? Write in and let us know on postcards only please, to *Who's Best/ Who's Worst Poll* at the usual address. Poll closes February 20th 1989.

Illustrations by Nick Miller

COMPETITION TIME



DARK FUTURE

WIN A DARK FUTURE!

Games Workshop, who sell a range of *Doctor Who* miniatures (see The Model Makers, Page 15), have just released a fast paced new board game called *Dark Future*. Already Asimov Award winners for their *Dungeonquest Game*, this latest venture is set in the grimy world of a not too distant America, where civilisation has fallen upon itself "like starving wolves around a rotting carcass."

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It's a three dimensional game with model cars and using the Citadel white metal miniatures, retailing at £19.99. Here at DWM we have one set of this new game to give away, but that's not all – you could win a complete set of *Dungeonquest* and its modules (worth over £30), or *Blood Bowl*, a particularly beastly game of fantasy football.

Just answer the following *Doctor Who*-related questions on postcards ONLY, and send them to *DWM Dark Futures Competition*, Marvel UK, Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries no later than February 23rd 1989. The Editor's decision is final, and no correspondence will be entered into.

Here are the questions: a) Name the area on Gallifrey used for a deadly game in *The Five Doctors*; b) name the game the First Doctor has to solve in *The Celestial Toymaker*; and c) In the Marvel Comics story, *The Iron Legion*, what was the name of the alien race directing the alternate future Rome?

WIN AN ENCYCLOPEDIA OF THE WORLDS OF *DOCTOR WHO!*

With the second part of David Saunders' exhaustive *Encyclopedia of the Worlds of* Doctor Who now due for release in hardback in February 1989, we have fifty copies of the first paperback volume of this reference work to give away, courtesy of Knight Books.

The first volume of this encyclopedia, beautifully illustrated by Tony Clark, covers anything that has appeared in *Doctor Who* over the last twenty-five years beginning with the letters A-D. Who was Bill? Or was that Bok? Where is the Crater of Needles? This is an incredible piece of research, and one that even the most knowledgeable of fans will be reaching for in the years to come.

If you want to win a copy of the work, simply answer these questions, set by the writer, David Saunders:-

1. Which Companion/race
   - a) first entered the TARDIS on Wimbledon Common to make an emergency telephone call?
   - b) was aided by the Master on its second attempted-invasion of Earth?
   - c) has encountered the Doctor twice on Earth and twice on the same alien planet
2. In which stories did the following hostelries feature?
   - a) *The Cloven Hoof*
   - b) *The Fleur-de-Lys*
   - c) *The Fox Inn*
   - d) *The Inglenook*
3. In which stories were the following acronyms used?
   - a) B.O.S.S.
   - b) H.A.D.S.
   - c) I.D.B.I.

Answers on postcards only, please to *Doctor Who Encyclopedia Competition*, *Doctor Who Magazine*, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. Entries no later than February 23rd, 1989 and as ever, the editor's decision is final and no correspondence will be entered into. Good Luck!

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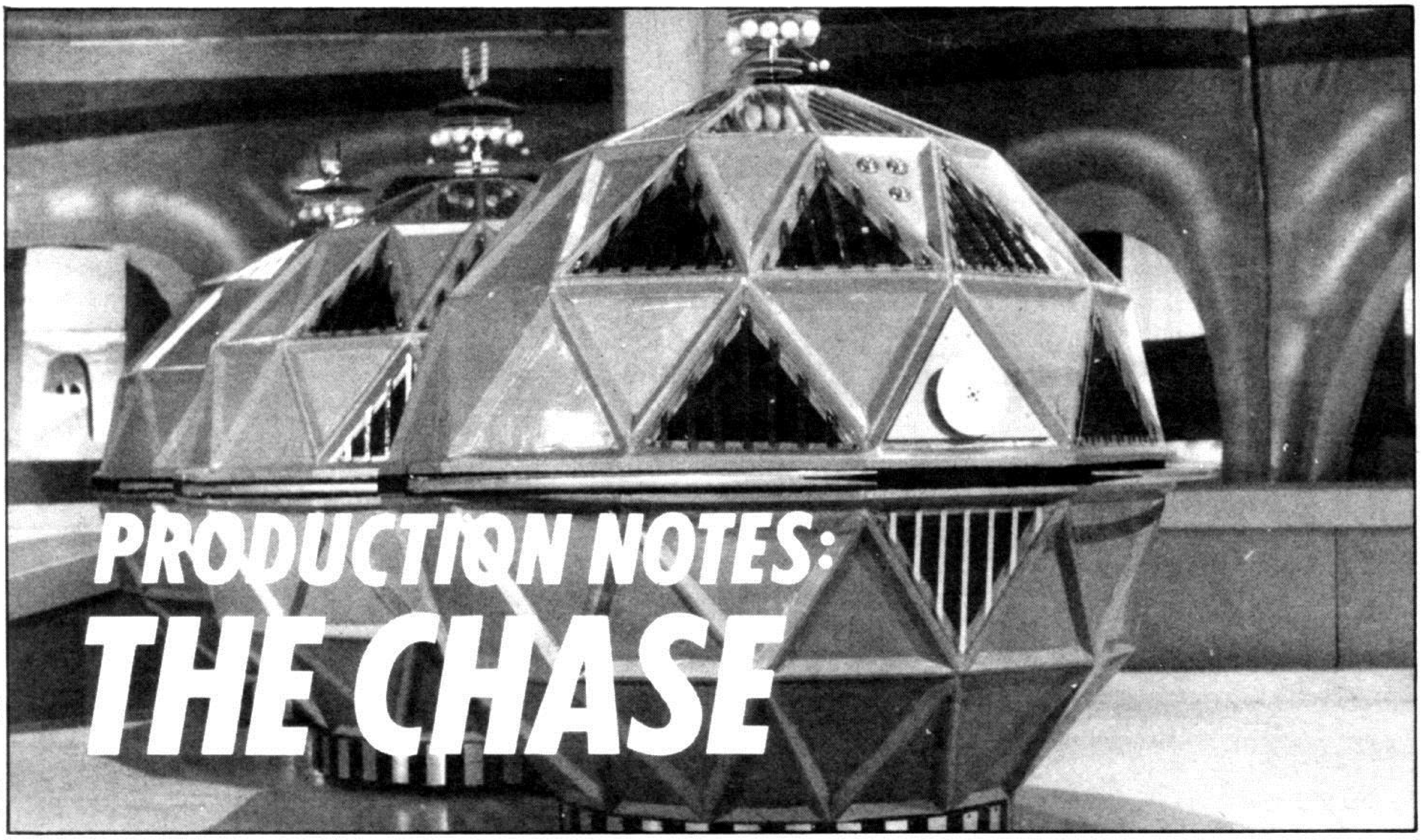
PRODUCTION NOTES: THE CHASE


© Raymond Cusick

Filming a television show is never a matter of a writer putting down his script on paper, a director taking and filming that script as written, and the show then being transmitted as a visual version of the author's original idea. The process is more complex than this, and the end result may be far from the original intentions of the writer. This is why script writers have pseudonyms from time to time; they express the writer's dislike of what is done with their scripts.

On the whole, though, even with the changes made to his (or her) script, the writers are generally happy enough with the end product, even though it may not be exactly what they had in mind when they began. To illustrate some changes made from first ideas to screening the end product, we'll take a look at Terry Nation's first episode of his third Dalek story, *The Chase* (1965). Since I've just finished novelizing the story for W.H. Allen's *Doctor Who* series, it's an obvious choice to examine for me.

One of the great things about working with Terry Nation on a project is that Terry saves *everything* relating to his stories. As a result of this, he was able to loan me both his original story submission and his completed scripts to work from. It is therefore simple to trace the changes made in his story.

GETTING STARTED

The first stage in getting any story filmed is getting the original idea. This may come from the writer, or perhaps even the *Doctor Who* production office. They may decide it's time to bring back the Daleks, or the Cybermen, or that they'd like a story set in an old cinema, or something. They would then ask a writer of their choice to submit a storyline. This is a summary of the plot, lasting perhaps a dozen pages, though this varies considerably – Terry's submission for his first Dalek story was 22 pages; for *The Chase,* Terry's outline was 5 pages.

Filming a third Dalek story was extremely logical; the first two Dalek stories had been excellent for the ratings. They were (and remain) guaranteed methods of boosting the viewing figures. Terry's storyline was not to sell the idea of another Dalek story, but to lay down the basis for a third story that everyone already wanted.

THE STORYLINE

In this storyline, here called *The Pursuers,* the Doctor has invented a Time Curve Visi-Scope (TCVS) that can "tune in" to any event that has happened in the past, and show it on a screen. He demonstrates by showing the Gettysberg Address, Churchill giving a speech and Anne Hathaway chatting to Shakespeare.

The TARDIS lands, on a desert world with twin suns. Ian and Vikki go off to explore. Vicki is at this point still called 'Vikki', the original spelling for her character's name. In both outline and script version of *The Chase,* new Companion Steven is called Michael, his original name which was changed just before filming began.

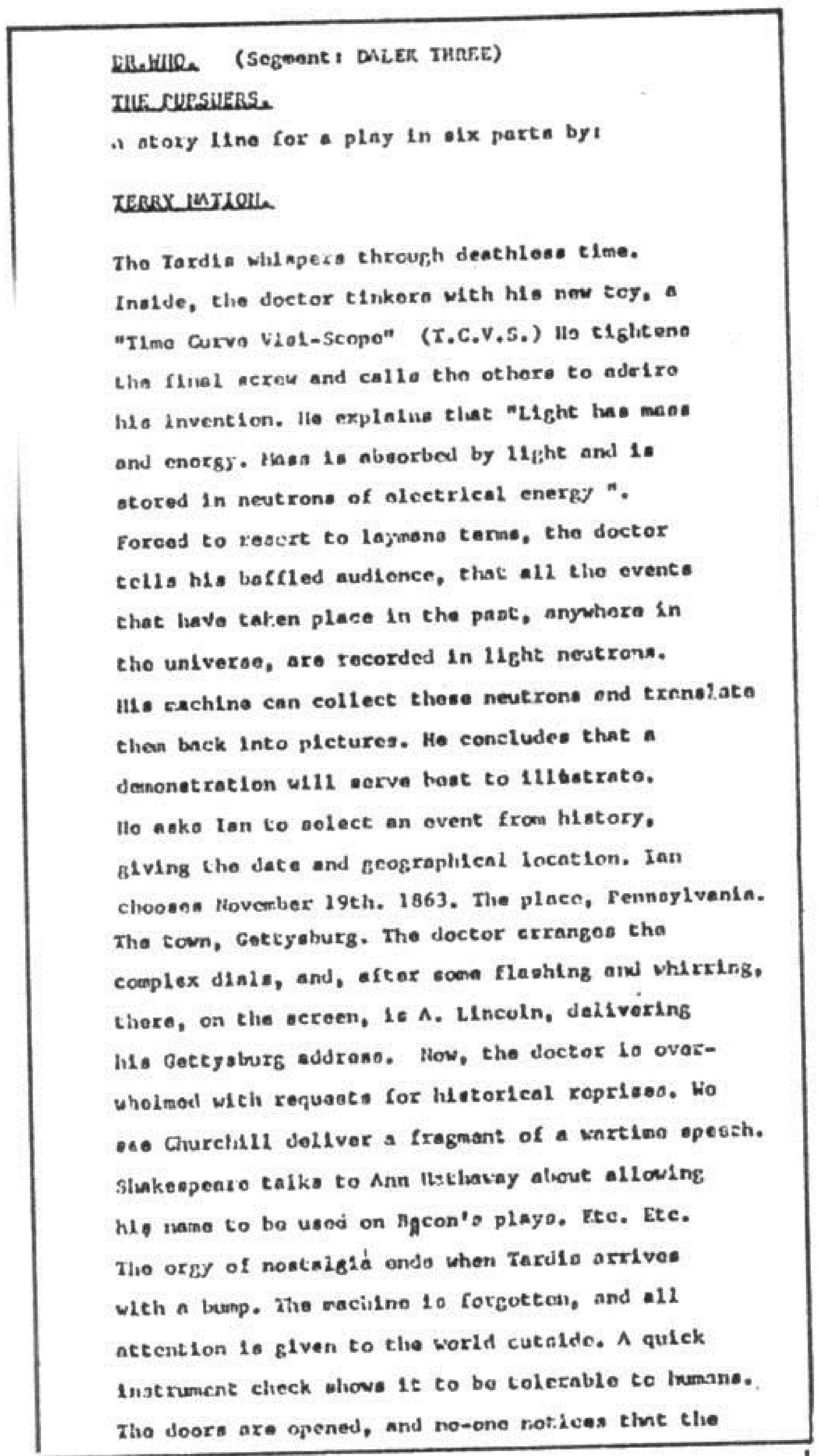
Another major difference between the storyline and the completed scripts was that when the tale was originally commissioned, it was not anticipated that Ian and Barbara would be leaving the show. William Russell and Jacqueline Hill's decision to quit thus determined the final ending for the story.

Ian and Vikki follow animal tracks, while the Doctor and Barbara relax. Then, on the TCVS, Barbara sees the Daleks sending out a party of executioners in a time machine after the Doctor. He and Barbara go looking for Ian and Vikki. The missing pair have found what seems to be a large dome under the sand. They are attacked and dragged under by the fungoids. Barbara and the Doctor are trapped in a sandstorm which changes the face of the planet and leaves them lost. Then, from a pile of sand, a Dalek emerges . . .

PRODUCTION CHANGES

Terry's outline was then submitted for approval and comment to the *Doctor Who* production office. The then-producer, Verity Lambert, and story editor Dennis Spooner, talked over the concepts. They felt that, with a few changes, this outline was fine. Terry then set to work with this approval and the first changes came about. The Time Curve Visi-Scope became the Time-Space Visualizer – a shorter, snappier name.

Some of the scenes he suggested filming were dropped due to time restrictions, but in the end the Gettysberg Address and a Shakespeare scene were retained. In this scene, though, Shakespeare talks with Bacon about taking the credit for writing his plays. This reflected the debate that still continues about whether Shakespeare actually wrote the plays attributed to him.



DR. WHO. (Segment: DALEK THREE)
THE PURSUERS.
A story line for a play in six parts by:

TERRY NATION.

The Tardis whispers through deathless time. Inside, the doctor tinkers with his new toy, a "Time Curve Visi-Scope" (T.C.V.S.) He tightens the final screw and calls the others to admire his invention. He explains that "Light has mass and energy. Mass is absorbed by light and is stored in neutrons of electrical energy ". Forced to resort to laymans terms, the doctor tells his baffled audience, that all the events that have taken place in the past, anywhere in the universe, are recorded in light neutrons. His machine can collect these neutrons and translate them back into pictures. He concludes that a demonstration will serve best to illustrate. He asks Ian to select an event from history, giving the date and geographical location. Ian chooses November 19th. 1863. The place, Pennsylvania. The town, Gettysburg. The doctor arranges the complex dials, and, after some flashing and whirring, there, on the screen, is A. Lincoln, delivering his Gettysburg address. Now, the doctor is overwhelmed with requests for historical reprises. We see Churchill deliver a fragment of a wartime speech. Shakespeare talks to Ann Hathaway about allowing his name to be used on Bacon's plays. Etc. Etc. The orgy of nostalgia ends when Tardis arrives with a bump. The machine is forgotten, and all attention is given to the world outside. A quick instrument check shows it to be tolerable to humans. The doors are opened, and no-one notices that the

The original plot notes by Terry Nation © Terry Nation

A publicity shot for *The Chase*, featuring the Aridians and a Dalek in the background.

The final scene on the Visualizer was to be of the Beatles fifty years in the future, at a reunion concert. Ian's comment is: "Who said they were just a flash in the pan?" Later, after landing on Aridius, Ian and Vicki are captured by a mire beast, lurking below the Aridian sands. The fungoids would turn up later on the planet Mechanus.

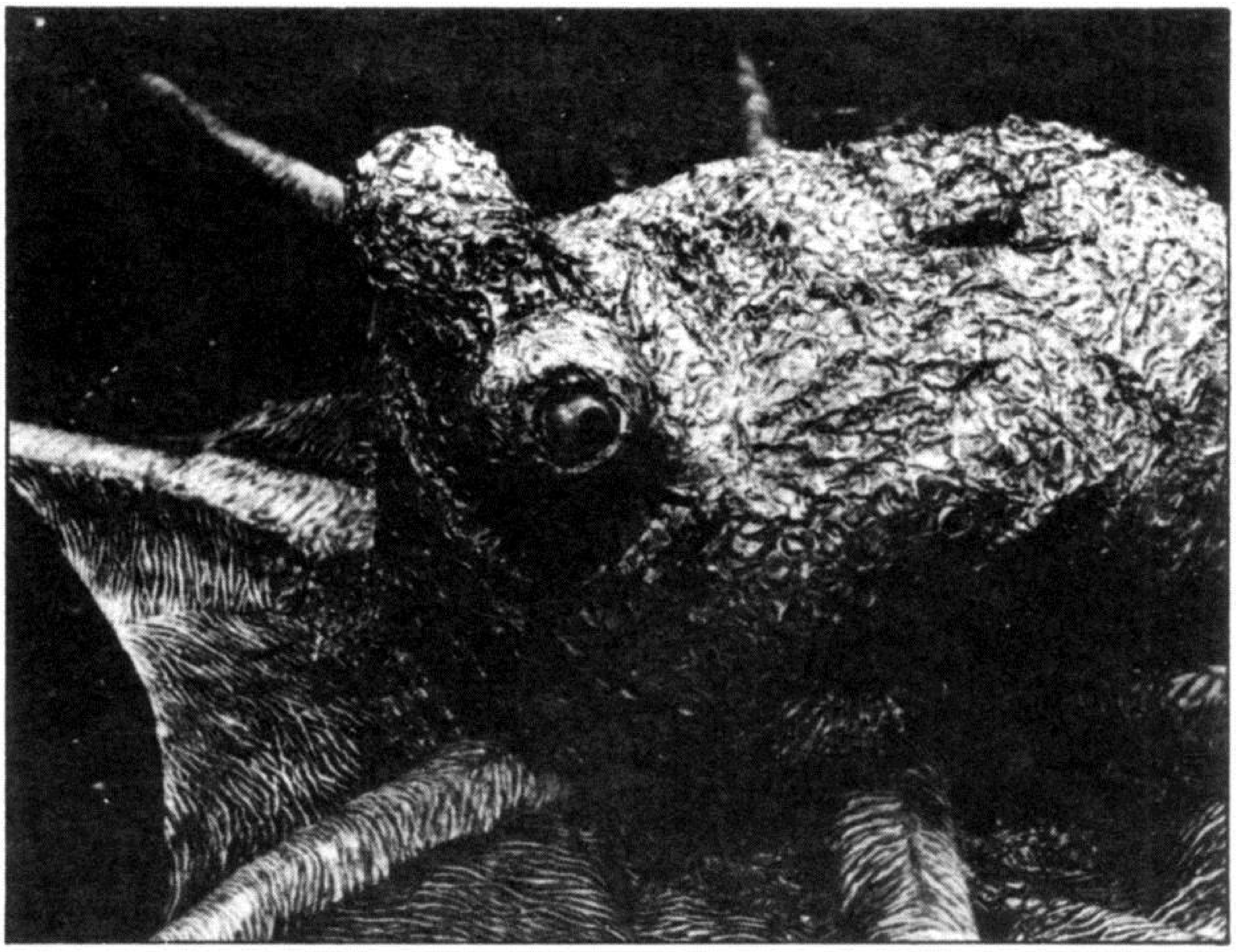
Terry turned in his scripts, and then went on to his next writing project. In the *Doctor Who* office, further changes were made to the script. It was left almost untouched up to the Shakespeare sequence. Here there was obviously a slight possibility of controversy from the viewers. Since Dennis Spooner is sadly no longer alive, the reasons for this change may never be known for certain, but there is an obvious explanation.

When Dennis had written *The Reign Of Terror* for the previous season, he had suggested that Napoleon had been involved in the French Revolution. This had created a storm of letters from the Napoleonic Society, who disliked his rewriting of accepted history. Perhaps Terry's sly jokes at the, "who really wrote Shakespeare" controversy might be likewise a source of annoyance rather than amusement? In the end, a fresh sequence was drafted in.

FINISHING TOUCHES

In the final version, Shakespeare is given an audience with Queen Elizabeth I. She suggests that Shakespeare write a play about "Falstaff in love." (This was *The Merry Wives of Windsor.)* Bacon, not to be outdone, suggests that Shakespeare try the story of *Hamlet*. Shakespeare doesn't think much of this, but as he leaves, he has second thoughts.

The sequence with the Beatles was also changed. It would have been difficult to get four actors in Beatle outfits to play the Beatles together as old men. Instead a publicity clip sent to the BBC for the latest Beatles' hit, *Ticket To Ride,* was substituted. (In my novelization, I generally retain Terry's version of events, but here I was forced to use the televized version – not because of the costs, but because, sadly, Beatle John Lennon is no longer alive to perform at the hypothetical concert.)



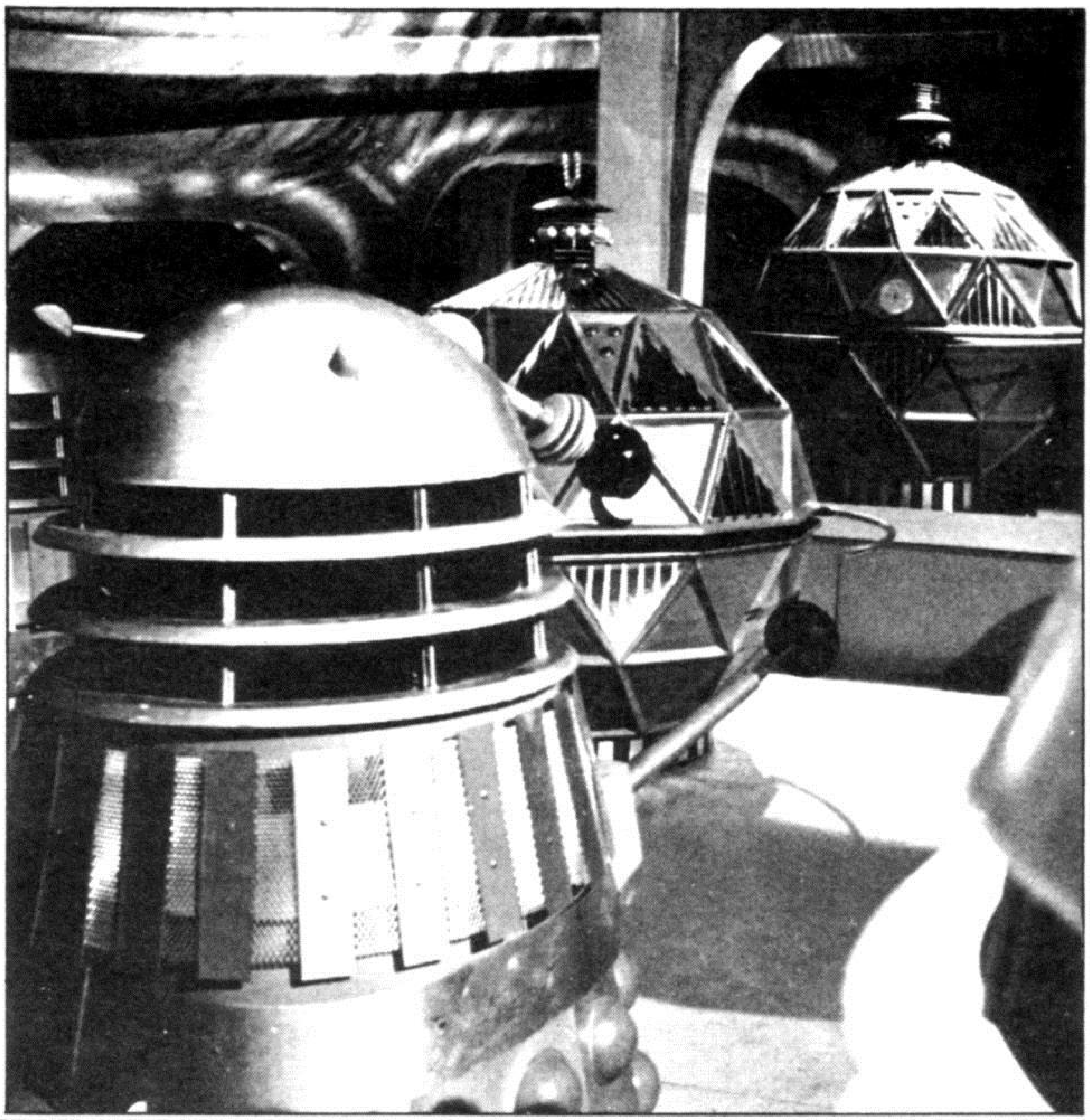
The other main change in the episode was with the ending. Terry's script called for Ian and Vicki to clear off a section of one of the Aridians' vast domes and to see, far below, the lights of a city. They were then to be captured and dragged under the surface by a mire beast.

The problem here was expense: it would be simply too costly to film such a sequence. Instead, Dennis Spooner wrote in a fresh scene, which would cost considerably less. Ian and Vicki find a ring in the sand. After Vicki has delivered an inane tale of princesses and horrible things lurking below the ground, they go down into the trapdoor. It lacks the punch of Terry's version, but proved a lot cheaper to film.

That which then made it to the screen from Terry's original idea stuck pretty close to his intentions. Changes were made, but there was a reason for them all (this is not always the case). The end result pleased Terry, the production office, and – more importantly – the viewing audience. *The Chase* proved to be a popular story.

Most of the changes were made for reasons of cost, so when I came to novelizing the scripts, I could replace the 'missing' sections of Terry's original. In some ways, the printed word can still win out over video tape!

John Peel



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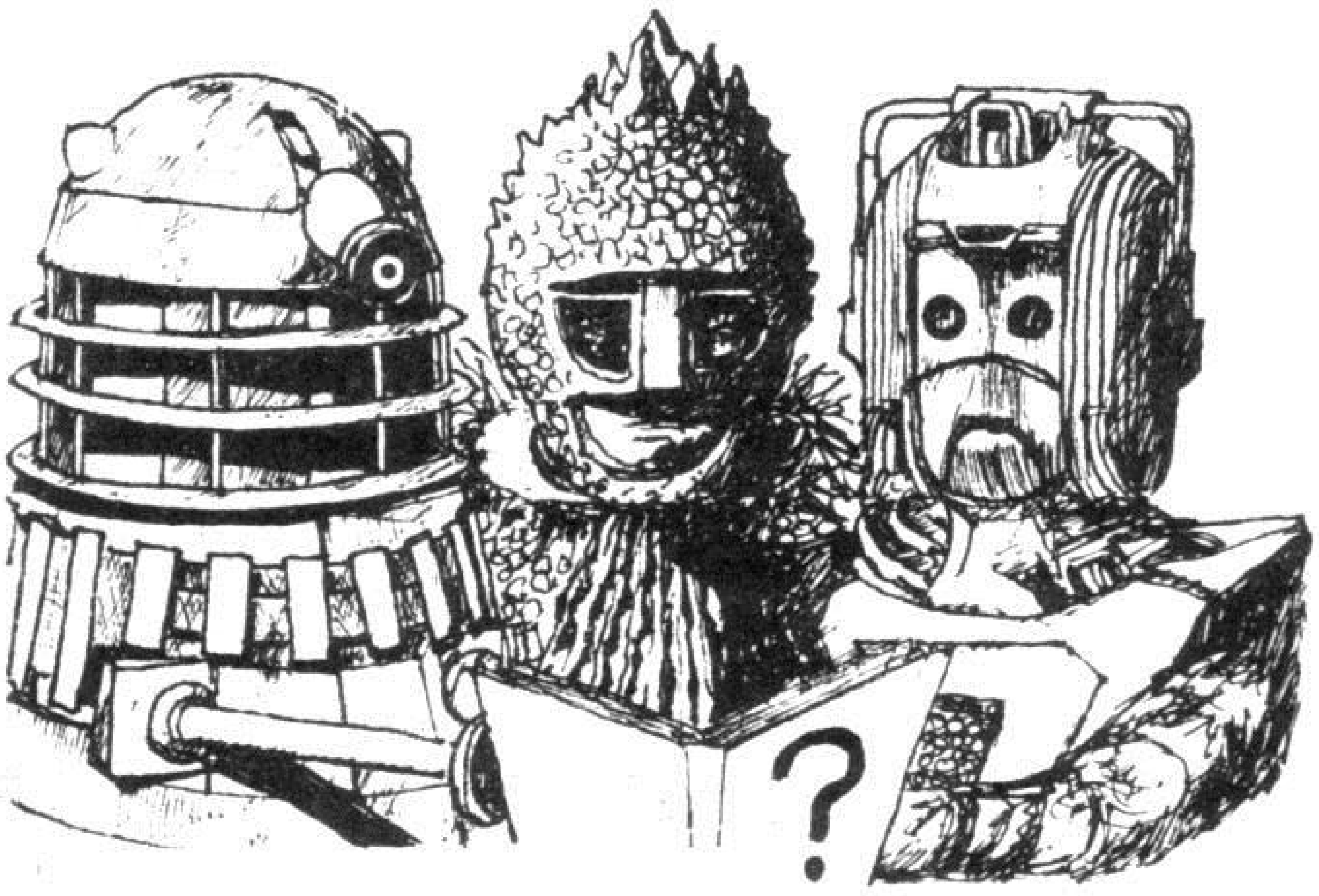

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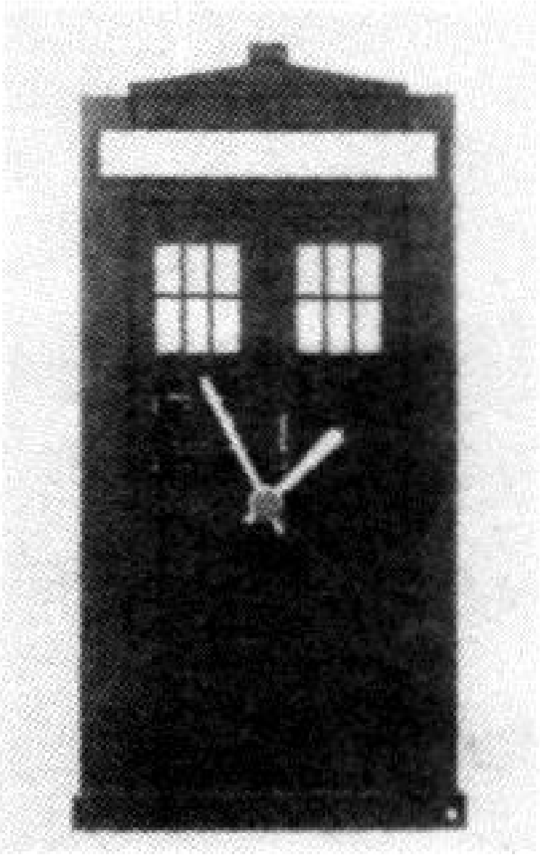

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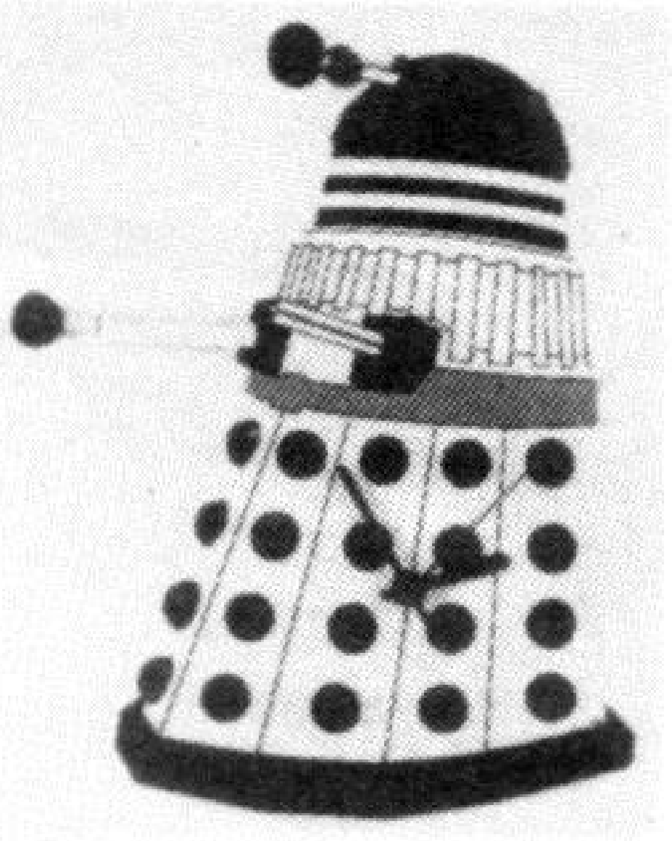

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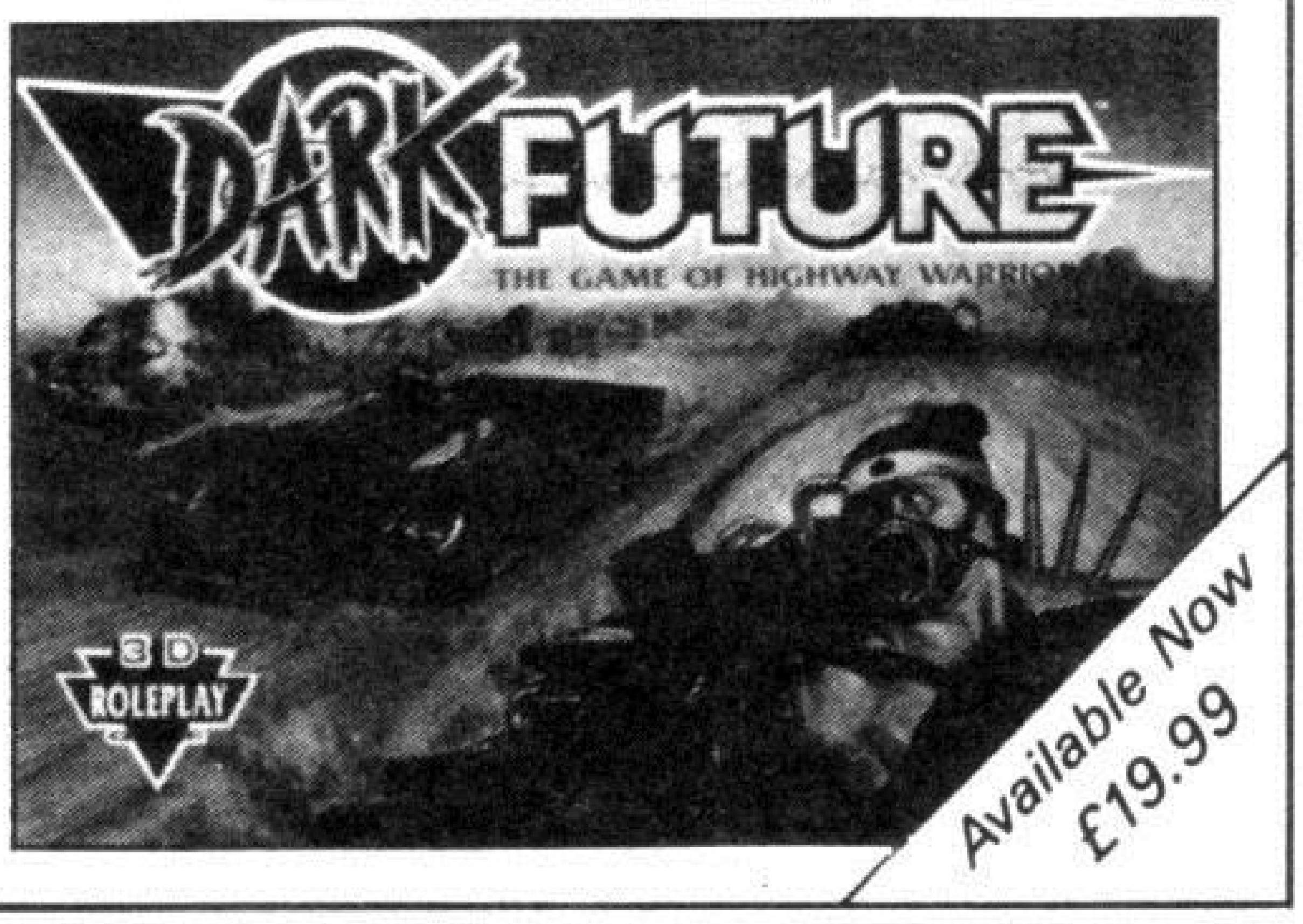
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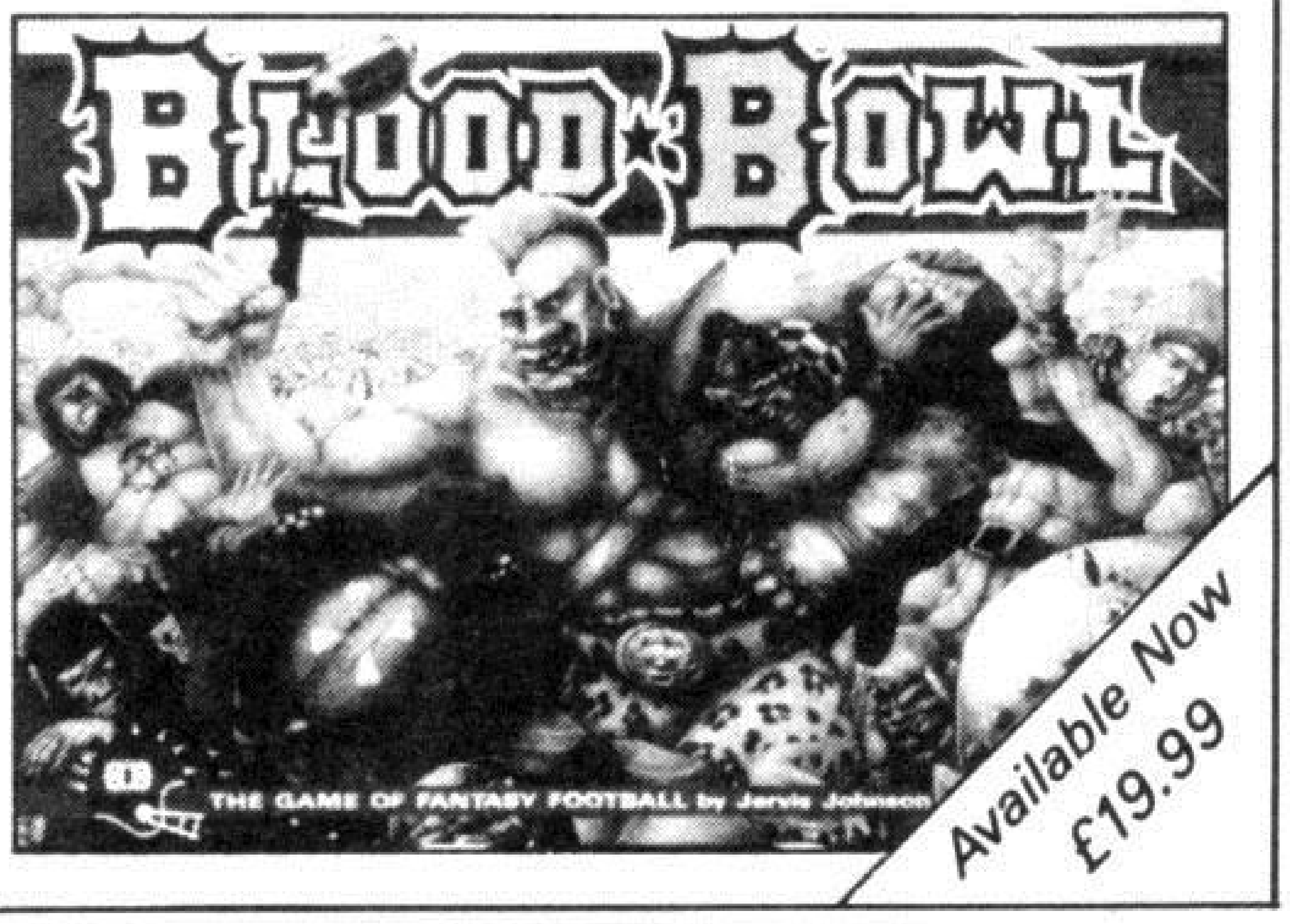
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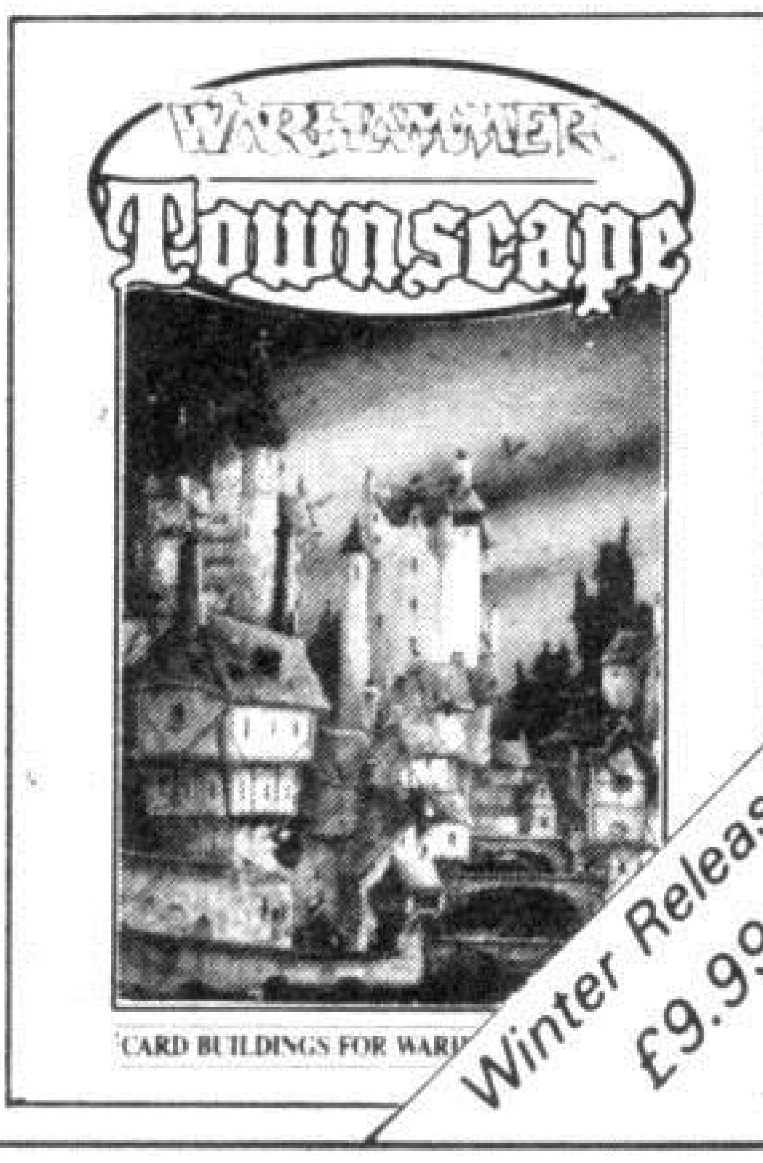
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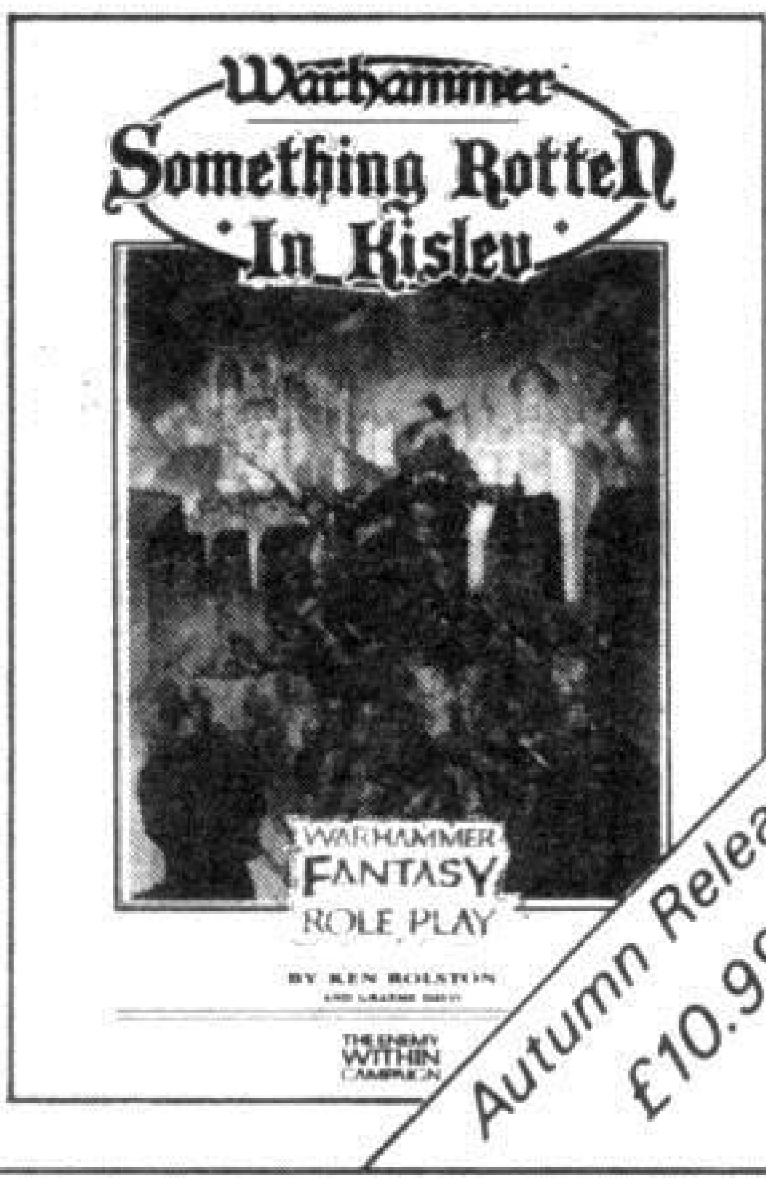
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MODEL MAKERS

It's all very well getting all these models of *Doctor Who* figures for Christmas, but how exactly do you make the best of them? Just how did Borusa put the finishing touches on the model figures in *The Five Doctors?* Here's a short article on getting the best from the metal and plastic figures currently available.

PREPARATION

When you see a really excellent model, the first thing you think is, 'How did the painter get that shading effect . . .' or, 'How did he paint that bit?' The answer starts not with paint or brush, but right at the beginning with sound preparation.

As well as brushes and paints, everyone needs a minimum tool kit. This comprises a sharp modelling knife – preferably a straight edged, fairly short blade – and at least one good needle file, about 4″-5″ long. **Don't forget that knives are sharp and dangerous.** Always cut away from yourself when making cuts, and don't leave them lying around for pets, Ogrons or younger members of your family to pick up and hurt themself on them.

You'll also need fast setting two-part epoxy glue to attach shields, bases and to assemble multi-part castings, plus something to 'prime' your model, a light overall coat of white paint. *Citadel Primer,* applied with a largish brush (a number 2 or 3) works best in our experience.

FLASH IN THE PAN

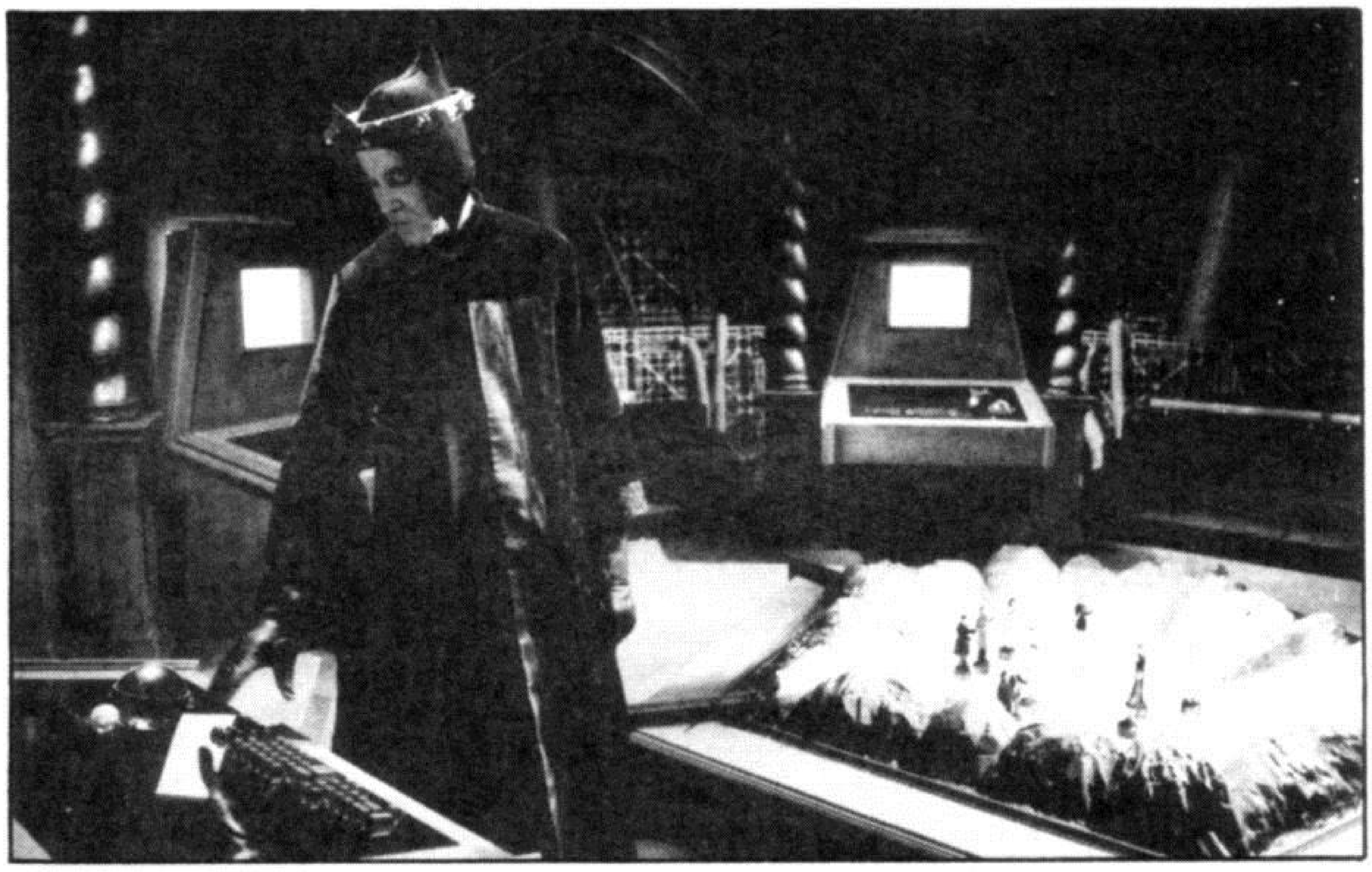
Model casting is usually done to the highest standards, but this doesn't mean the casting is so perfect that you can avoid preparation. Carefully cut away any flash – the wafer thin film of metal that sometimes creates a web between, say, an arm and the figure's body – and file smoothly any mould lines and ridges that have been left on the casting.

The more experienced you are at this, the more it becomes a good time to think about altering features which add a personal touch to your models, such as facial features with the tip of the knife, or adding careful scratches or scores to battle armour, which can look particularly effective.

Some models come with a separate base, as do multi-part castings. Depending on the model, the base provided may have a pre-cut slot to accept the metal base tab. If it doesn't fit properly cut the base, or file the tab.

PRIMING

Your figure should now be ready for priming, which we always think of as a sort of undercoat. The paint must cover the metal to provide a background for your paint, but it must not be so thick that it clogs the detail. You could spray it with car body primer, but the Citadel primer is a lot cheaper and a lot less smelly . . .



Borusa (Philip Latham) conjures up finished models from thin air in *The Five Doctors*. You'll have to work a lot harder . . .

It is impossible to stress the importance of good brushes too much. To apply colour, and for detail work, you'll need good quality brushes if you are to achieve any kind of reasonable result. Brushes are numbered 00, 0, 1, 2 etc. in order of increasing size. Make your choice from amongst sizes 0, 1 and 2. Smaller sizes simply adding black to your original shade.

If you have not attempted to shade using the wash technique before, observe the way light falls upon real objects, people and clothes. Notice how much darker creases and shaded areas appear. When trying to replicate this effect in miniature you will have to exaggerate the density and area of shadow in order to achieve what will appear as a realistic result. No-one is going to look twice at a model which uses only very subtle shades of dull colours. Overemphasis is what you ought to try to achieve – again, refer to photographs.

HIGHLIGHTING

Once you have finished applying washes to your model you must put it aside again and allow it to dry properly. When it is completely dry, the model is ready for the next stage, highlighting. For this you will require your cheaper or older brush, as the technique of *drybrushing* quickly ruins good brushes.

Mix a small amount of white with the base colour onto your palette. Then wipe most of the pigment from the brush. Slowly draw the bristles of the brush across the area to be highlighted, drawing against the lines of sculpture if possible. Some of the dry pigment will brush off the bristles onto the raised areas of detail, creating a highlight. This should be repeated once again using a lighter shade and a slightly lighter brush stroke. Continue to highlight the different base colours until this stage is complete. If your subject includes armour, whether in the form of plates of metal or mail-type armour, the basic techniques of wash and drybrush will give a good result. For plate armour a base of silver can be washed with blacks. Drybrush with silver. The highlights on metal should be clearer and cleaner than on cloth.

AND THE REST . . .

Now to complete the unpainted areas, such as belts, helmets, hair, feet, pouches etc. The same techniques are used as for larger areas, but you will have to be even more careful. Not only are the areas smaller and more fiddly, but you must avoid spoiling work already completed!

When the whole model has been painted, shaded and highlighted, the next stage is *outlining.* To do this you will need your finest brush, bringing it to a good point and taking only a little paint on its tip. Outline all of the areas where one part of the model joins another, such as the joint between the sleeve and hand, where the helmet or hair meets the face, etc. For general outlining, dark grey or dark brown are the most effective. If an area is especially dark, or if the contrast is especially sharp, such as cloth and metal, black may be used.

▶

With the outlining complete you may wish to pause for breath before adding the *fun bits* such as symbols, rips, cuts, buttons, badges etc. The face is often said to be the focal point of the carefully presented model and should receive its base coat, wash and highlightings during the normal painting routine.

In addition, extra highlighting is applied to the nose, and a black wash is applied into the eye sockets. Lips are added in the desired colour. A dark red line will separate the lips and tusks and teeth should be spotted carefully.

Eyes are spotted with white. When dry such as 00 may look good for fine detail, but they don't have a good tapering point, making them next to useless for modelling work.

Ideally, the brush should come to a fine point and should be free of bent or splayed bristles. Take care of the brushes you've bought, and never use them for stirring paint, opening lids, unblocking drains in the U.N.I.T. lab or any other domestic duty. A cocktail stick is far better for stirring paint and far cheaper. Don't dip your brush so far into the paint that it gets all over the metal ferrule, and after applying a particular colour, always swish the brush around in your water pot and wipe it with tissue.

PAINT PREPARATION

Before slapping on the paint, give a little thought to what you want your model to look like. What colour scheme is it to have? What feel would look best? When painting an individual character model, you must try to evoke the whole mythos and background implicit in the design. Inexperienced painters are advised to limit the number of different colours to as few as possible.

A favourite colour scheme of professional modeller John Blanche is white clothing, black equipment and one splash of vermillion (orangey-red). Various model making magazines and colour photographs in **DWM** should give the best guides to painting schemes.

Having chosen your brushes your next task is to assemble a decent collection of paint. Over the years we have used enamel, watercolour, oils, gouache, plaka and acrylic and now use water-based acrylics almost exclusively. Of all the makes of acrylic paint, *Citadel Colour* is the only one specially formulated to cover metal figures and is ideal for all aspects of this kind of painting, and there's a range of different sets to deal with even the bizarrest colour schemes . . .

As well as paint and brushes, you will need a palette for mixing. Any old white plate or ceramic tile will do. You'll also need a container of clean water to rinse out brushes and to thin paint, a rag, or tissues to wipe brushes, a steady hand and a bionic eye.

ACTUAL PAINTING

Ensure that you're comfortable and have everything to hand. Apply the first coats of paint, starting with the largest areas – tunic, armour, arms, legs, head etc. At this stage make no attempt to shade, just apply the chosen colours to the model.

Once you've completed all the basic colours put the model aside to dry.

With the first stage completed and the model absolutely dry, you may begin adding shadows to the figure. The most effective way of representing the natural darkening of shadows, clothing creases etc., is by using a colour wash. This is simply a diluted mix of a darker shade of the base colour, for example brown rather than light brown, dark red rather than red etc. The proportion of paint to water in the wash is a matter of personal preference. Aim for consistency similar to that of milk, allowing the paint to flow into the crevices and creases of the figure.

Wherever possible a darker version of the base colour is used for mixing a shading colour; dark blue to shade mid-blues and crimson to shade bright red, for example. This is better than a small dot is added for the pupil. The top of the eye is then outlined using black, somewhat like a line of black mascara.

When the face is complete your model is all but finished. All that you will need to do now is decorate and paint the base. You will need PVA (woodworking) glue, an old brush and a cocktail stick. Paint a layer of glue onto the top of the model's base, being careful to avoid the feet. Then sprinkle ordinary sand onto the glue and allow it to dry. This surface can be painted green to represent grass, or brown/grey to represent bare earth. Dry-brush with a suitable lighter shade to complete the base.

The figure is now complete, but if you want to preserve your careful paint job you *must* apply varnish. The most convenient type of varnish comes in spray cans, but always use this in a ventilated room! Either matt or gloss varnish will do – it's all down to personal preference.

Now your model is finished, try creating a diorama or background to place it in, or simply put it on display. For people with hoards of the dull, grey metal miniatures still waiting to be painted, the above should come as timely advice (pardon the pun). We hope it does for the many thousands of model makers out there, too!

Article compiled with assistance from John Blanche, Rick Priestley, and Andy Jones at Games Workshop Design Studio. Doctor Who *models and photographs by Phil Lewis.*

Current Models Checklist

Fine Art Castings – a range of metal miniatures, available from John Fitton. Various prices.

Daleks and Cybermen Set – available from Games Workshop, price £4.95. Plastic figures – require some assembly, but you get twenty of each in the box.

Citadel Miniatures – particularly *Warhammer 40K* – would fit well into any *Doctor Who* inspired SF diorama. Various prices, with various boxed sets.

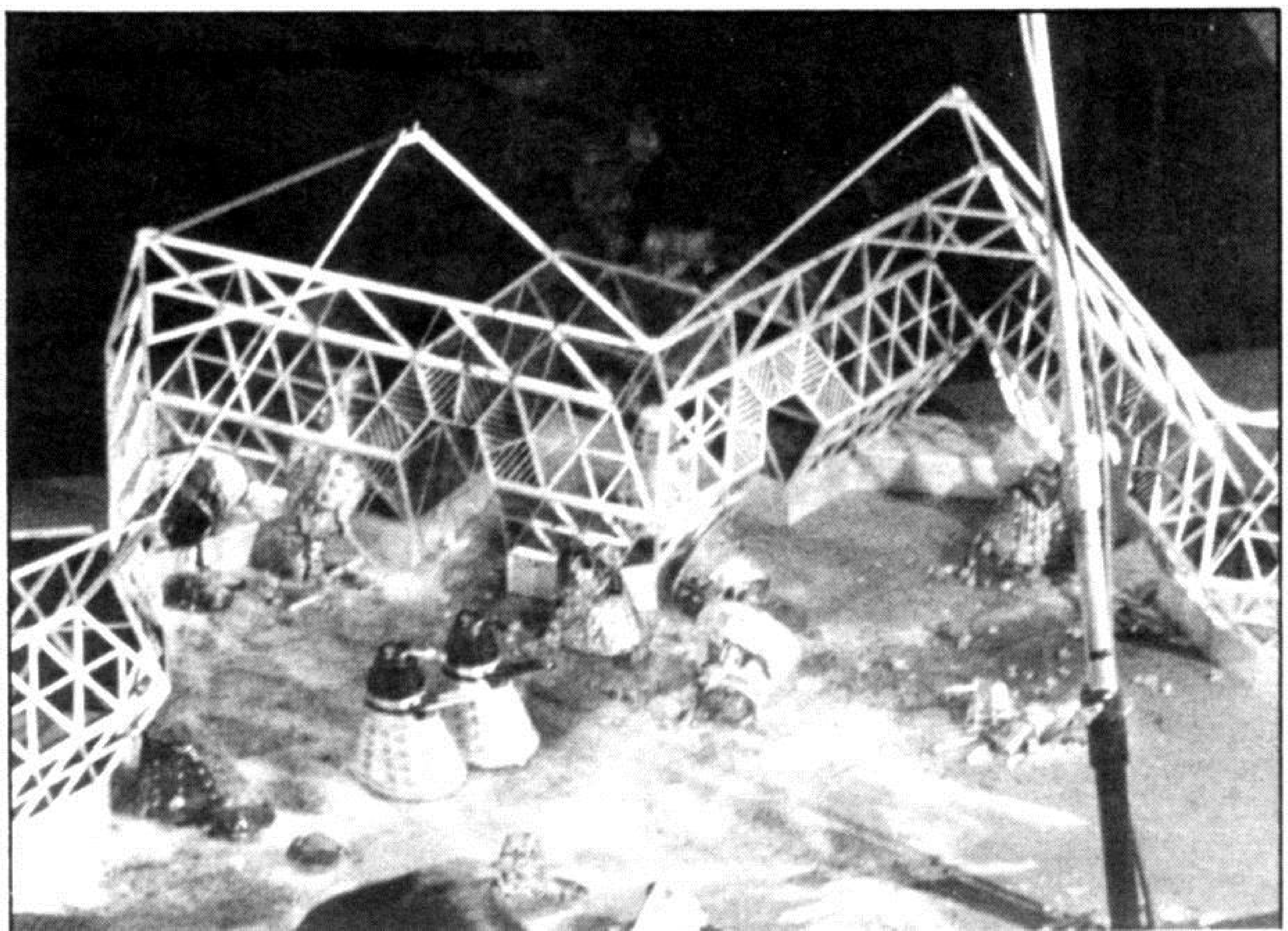
Paints

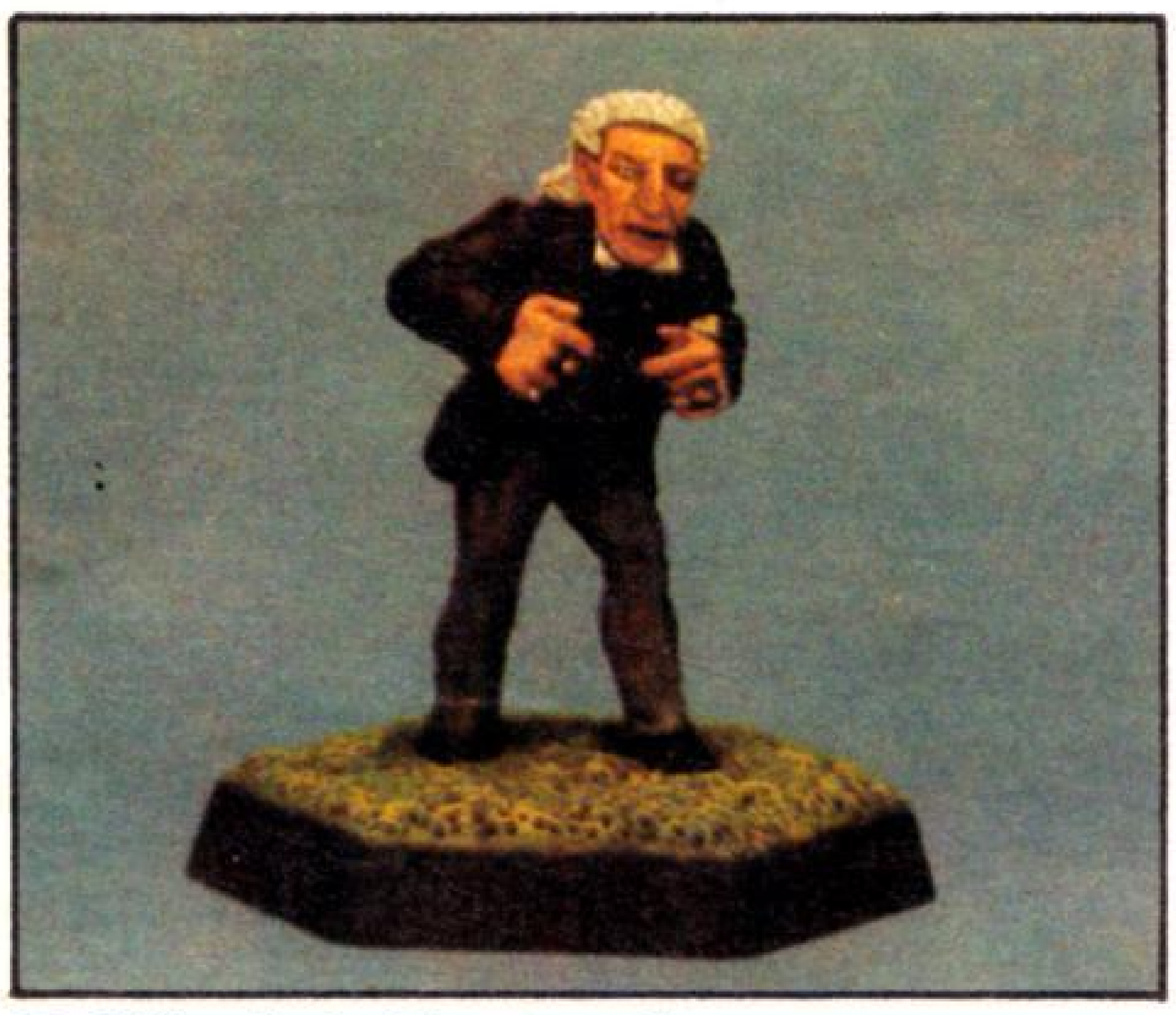
Citadel Colour Paint Set £5.95

Citadel Creature Paint Set £5.95

Citadel Monster Paint Set £5.95

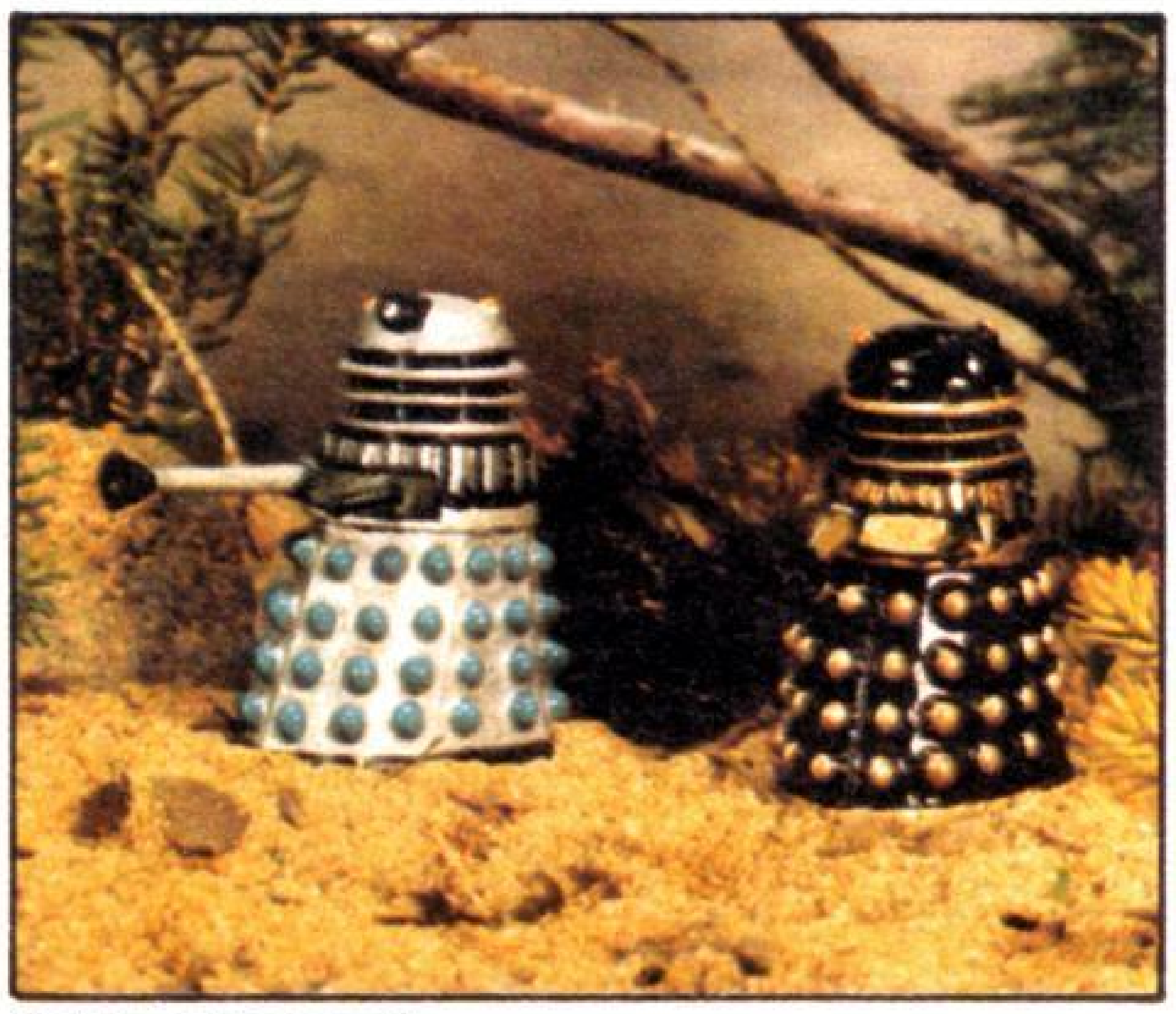
Citadel Expert Set (these are inks, not paints, useful for shading, etc.) £5.99





The William Hartnell figure complete . . .

. . . and dropped into a diorama.



Daleks on the loose!

Diorama at its best – Eldar and Dreadnaughts assault an ork position. The base for this scene is the Games Workshop *Mighty Fortress*.

VENGEANCE ON VAROS

EPISODE ONE

The purple sunlight beats down on the gleaming domes that cover a barren world. Inside one huge structure, a blond man is stripped to the waist and manacled to the wall, watched by the blank eye of a monitor camera. Before him stands a large laser, spitting a lethal beam of light at his chest which he must dodge as best he can.

The image is relayed to dingy living units, like the one where the miner Arak is arriving home to his wife Etta after a long day, angry that Comm Div cannot find somebody new to torture. He complains about the food from the dispenser and decides to vote against the Governor at the Punch-In Vote that evening.

The last decent thing they saw on the tv-type screen was the execution of the blind man, and even that was a repeat. Etta is more loyal than her spouse and reminds him that attacking Comm Tech property would lose him viewing rights, and if he faked his vote she would report him to Pol Corps.

In another part of the city, the Governor of the planet Varos is talking to a small, slug-like green alien called Sil, which sits atop a glass tank moved by two aides. The alien points out that Zeiton-7 ore is Varos' only commodity, and to survive they must lower the price to Sil's company of Galatron Mining.

The Governor reveals his plans to break into new export fields with videos of the torture and execution of criminals in the Punishment Dome. He refuses to lower the price to Sil as the bald Chief Officer summons him for his broadcast. The alien looks forward to dealing with his successor, certain that the leader's people will show no mercy and vote to obliterate him.

Elsewhere the TARDIS is in flight. Since leaving Telos, the Doctor has become increasingly careless in Peri's opinion. Now the TARDIS has apparently died, stranded in the void between the constellations of Cetes and Scalptor. The Doctor sits and broods miserably on his long life, uninterested even when Peri locates the TARDIS manual in the workshops.

Waiting for the broadcast, Sil reminds the Chief Officer of the secret payments his company are making him to influence the Governor, and threatens to expose the Chief's doings. Before the huge V symbol of Varos, the Governor sits in the chair of Governor's Domain to address his people. He claims that for centuries they have been exploited by Galatron and wishes to impose a ten percent reduction in rations. Those at home vote by punching two panels by the screen: Arak votes No, Etta votes Yes.

Although over 600,000 people back the proposal, almost a million reject it. With his hands clamped down by manacles, the transmission shows the Governor squirm in agony and almost die as the rays of green light from the cell disintegrator stream down. He survives, the third time in a row, to Etta's admiration, but Arak points out nobody ever lives through the fourth defeated policy.

The Chief suggests that Sil bargain with the weakened Governor at once when he emerges from Governor's Domain and Sil is carried away by his two aides to wait in the leader's office.

One of the Chief's men, Bax, suggests that the Governor should now please the people by having the rebel Jondar executed by laser obliteration. The Governor agrees and an execution is announced on the screens. The event is scheduled for eight o'clock and the Governor tells his people they will see the demise of another opposer of their 'just constitution'.

Whilst the blond man, Jondar, is manacled again for his execution, Guard Rondel talks to the condemned man's wife, Areta, in another cell. She tries to make him see the corruptness of the society which descended from a penal colony. Whilst the people toil, the descendants of the Officer Elite enjoy luxury and power, ruling by fear. Her pleas are not heard by the guard, even though he was Jondar's friend.

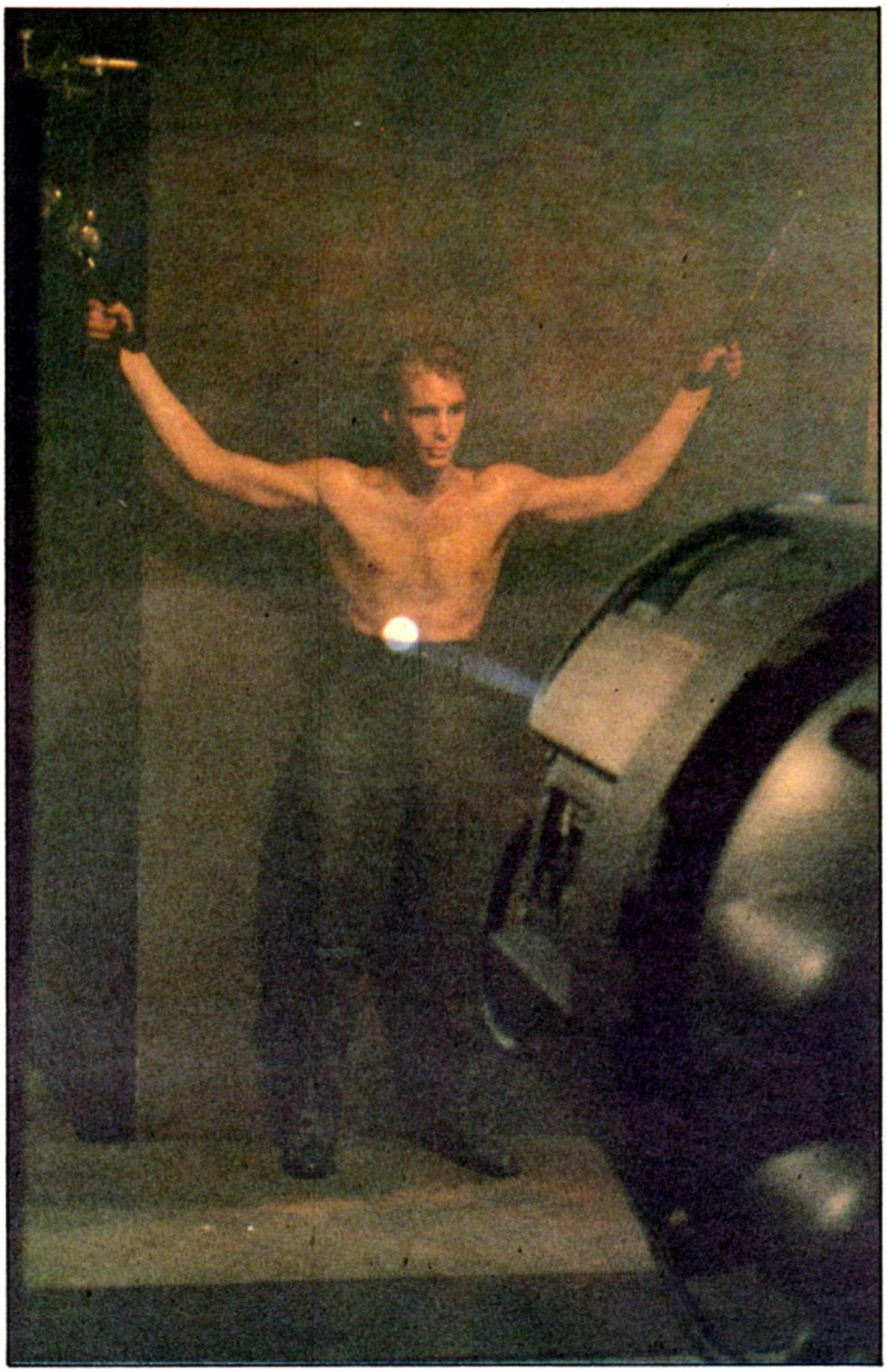
Her next visitor is the Technical Director, Mr Quillam, a sadistic man whose upper face, apart from one eye, is masked. He gloats as he tells her of his transmutation process, which will turn her very being into something repulsive it finds and focusses on in her own mind. Rondel is told to take the girl to the Rehabilitation Unit.

Having found some vestigial power left in the console, the Doctor traces the fault and decides Zeiton-7 ore is needed. Their only hope is to reach Varos in the constellation of Cetes, hoping they arrive during the mining era there.

The Chief reads Jondar's crimes of rebellion before leaving Senior Guard Maldak to observe the proceedings, equipped with anti-hallucination helmet to protect him from the imaginary phantoms of the Dome. As the laser powers up, aimed directly at the manacled Jondar, the TARDIS materialises in a corner of the execution area. Inside, the Doctor and Peri watch on the scanner as the curious Maldak advances on the ship, gun in hand.*

Maldak's gunfire bounces harmlessly off the police box, which he assumes is due to helmet failure. Having checked the atmosphere is breathable, despite being underground, the Doctor locates a nearby power source and goes out to investigate.

With the time at 19:58, the Chief, Sil and Governor watch aghast at the intrusion and Sil's sadistic pleasures are ruined. The Doctor greets Maldak, who still believes he and Peri are illusions, and disarms him with help from the manacled Jondar.



▲ **Jondar (Jason Connery) in trouble in *Vengeance on Varos.***

The Chief and Sil are livid, at once despatching an IR security squad. The Governor cannot understand how such rebellion can occur after two settled centuries, and Sil chooses now to demand a reduction in ore price from seven credits per unit. Knowing that engineers everywhere need Zeiton-7 for space/time craft, Sil instructs an aide to call for a colonising force to be sent to Varos from his craft. He seeks power over the planet, and possibly all this galaxy by controlling the mineral.

The Doctor uses a magnet to direct the laser beam to sever Jondar's bonds, but by now a patrol car of guards has arrived at the TARDIS. Leaving the laser primed, the trio escape by another route into the corridors and although one guard perishes by straying into the deadly beam, the others give pursuit in the vehicle. All the action is relayed to eager viewers like Arak and Etta.

The Doctor and Peri learn about the prison from Jondar as the Time Lord engineers a power failure by blowing the fuse to the section, halting the patrol car and cutting the lights until emergency supplies are turned on. They are then saved by Areta and a reformed Rondel, who beckons them through a secret hatch in the wall.

The Doctor is amazed that the people of a planet with such a rich ore should be

▲ Near collapse, the Doctor tries to get through the Punishment Dome's illusion traps.

▲ The Doctor is prepared for public execution.

▲ The villainous Sil (Nabil Shaban).

▲ Peri transformed by Quillam's machine.

starving and overworked as he hears of Varos' situation. When the group emerge from the hatch, Rondel is shot by a guard and the others flee.

Areta says there is supposed to be one safe route through the Dome, the rest are areas of danger. The Doctor insists that they must reach the TARDIS and Jondar realises this means crossing the Purple Zone.

Soon, all four are bathed in a mauve light and are suddenly confronted by a huge fly. The Doctor realises this is an illusion and they walk through it, eyes closed, to find it was simply a tiny gee-jee fly, magnified on the retina by the light. The next menace is a roaring, smelly animal in the dark tunnels, the eyes of which the Doctor reveals are only two harmless green lights. The foursome press on.

Whilst the viewers revel in the Doctor's antics and viewpop gives high Punch-In figures, Sil realises with fear that the intruders could be from a rival organisation, the Amorb Prospect Division. He calls for them to be destroyed at once, and has the TARDIS brought to him in the control room.

By the time the Doctor's party return to the execution area, his ship has gone. The guards get on their trail again, and in the corridors the Doctor becomes separated. Maldak pursues Jondar, Areta and Peri into a dead end corridor on a patrol car and captures them. Peri goes to

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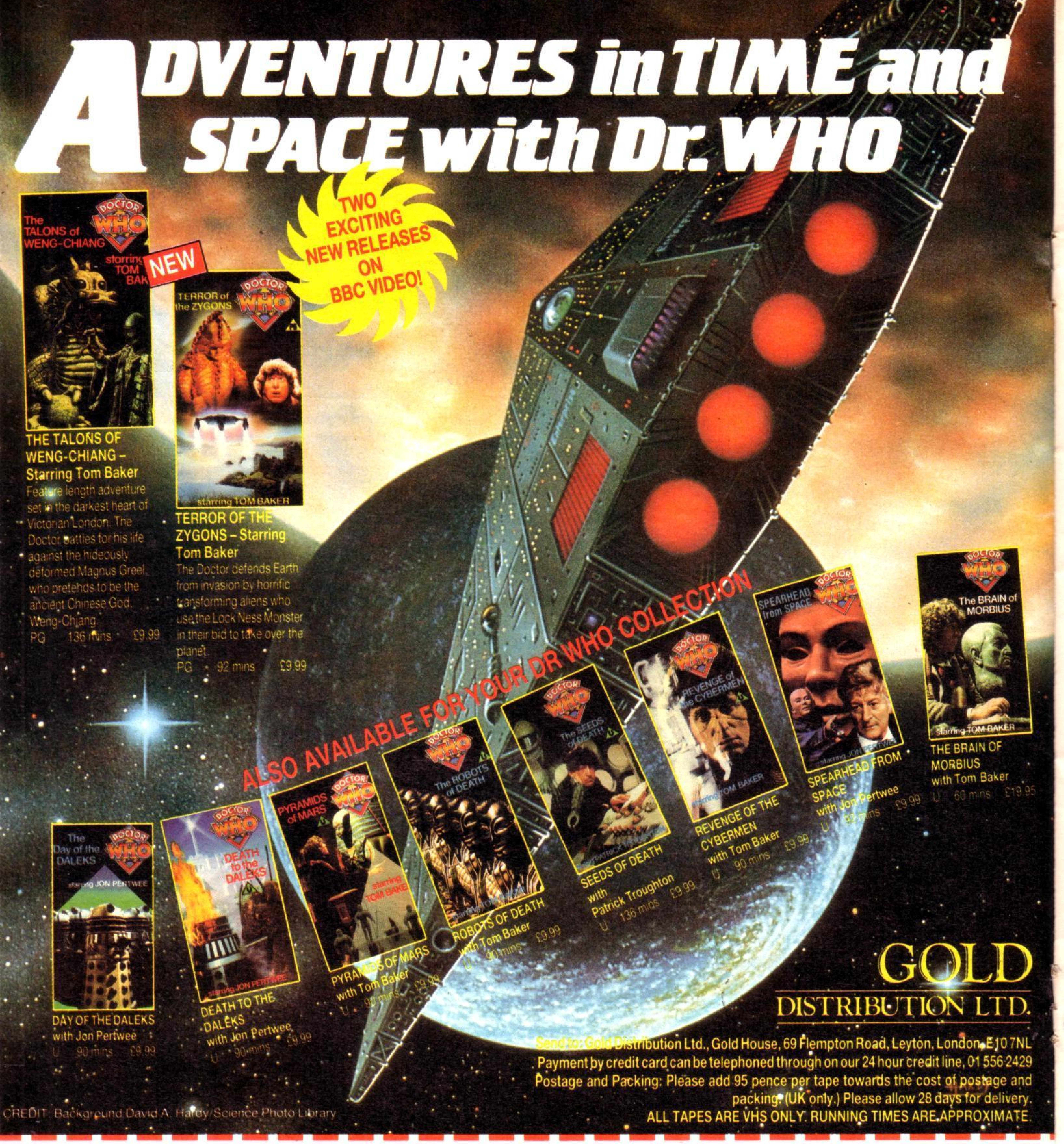
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Prison Control, the others to the termination cells.

Sil is angry when the devices used by Bax and the Chief are unable to open the TARDIS and demands that the intruders are captured for interrogation about it. Arak and Etta watch eagerly as they realise the rebos are doomed.

The Doctor finds a gate close behind him, forcing him forward into a corridor of light. Suddenly to Arak's fury, the Governor appears on the screen, assuring the viewers that the alien-supported rebellion has been crushed and that the Doctor is entering a No-Options Kill Centre. He proposes a policy to halt insurrection, and this time the cell disintegrator remains off as he wins the Punch-In vote.

Tired and hot, the Doctor removes his coat as he staggers into the dazzling light, which seems to resemble the sandy landscape of a desert. He collapses sweating in the corridor before the vision. Peri appears to him, holding out a glass of water. The torture makes even the watching Arak thirsty. The desert seems to close around the Doctor.

Peri is brought into the control room by Maldak as the Chief gloats on the fact that the hallucinatory inductor is killing the Doctor with his own thoughts. On the main screen, no sign of life is detected from the inert body in the bare corridor, and the Governor decides to cut the broadcast there.

EPISODE TWO

Peri watches in horror as on the screen, two guards prepare the Doctor for disposal at a mortuary. At home however, Etta is sure the Doctor moved. The two guards are busy over a bath of highly corrosive acid, with the Doctor on a stretcher nearby.

Sil insists that Peri be interrogated, certain she is an agent of his rivals, Amorb. The American though is unable to help and tries to explain the truth, learning that the eccentric circuits in the communications box Sil wears cause bizarre translations, which are now the Governor's only pleasure in life.

The scheming Chief reminds the Governor that he must obey his people's vote and accept Sil's paltry offer, or die. It is a worried Governor who leads Peri away for questioning in Governor's Domain and the girl sobs at her friend's death. The Governor comments that now death is his only friend and recalls how he used to feel grief.

The Doctor's recovery is such an astonishment to one of the guards at the mortuary that he falls into the acid, and moments later pulls his colleague in after him to burn and die. Making his departure into the corridors, the Doctor soon finds a rack of masks, identical to the one worn by Mr Quillam, who has the Doctor recaptured at gunpoint.

Believing the Doctor to still be loose, the Chief suggests Peri to bargain for information and the Governor reluctantly agrees. Peri's claims that she lived 300 years before her captors were born are scoffed at by Sil, and the slug suggests that she be turned into beast or bird by the Reshapement Chamber: she will soon confess the truth. She tries to explain about the TARDIS and Zeiton-7 ore, but Sil and the Chief are not satisfied.

News comes through that Quillam has caught the Doctor at Prison Control, and it is decided that 'primitive' execution has not been held in ages.

Whilst two savage men fight on the screen, Arak wakes with alarm to find that Etta is writing about his subversive behaviour in her Viewer Report.

The Doctor, Jondar and Areta are held in cages awaiting execution as Maldak arrives with a procession of priests, who take the prisoners, gathered in the sight of the Great Video, to a platform constructed with two hangman's nooses. The Governor, Chief, Sil and Peri are already waiting. The women will be taken for cell mutation experiments, and exhibited as warnings to other women. The men will hang.

The Doctor learns that Sil is making the yearly price review for Zeiton-7 and claims that he has come to help Varos realise its wealth. As the nooses are secured, the Doctor denounces Galatron and Sil's fury makes him send his two aides to fight the guards and release the trapdoors beneath the two men. The servants succeed, but the ropes, as the Doctor guessed when he noticed the cameras were off, were not secured, and the two fall harmlessly beneath the platform. The execution was a bluff to get them to talk.

The Governor is interested in the Doctor, but the Time Lord refuses to talk until the girls are free. In his wrath, Sil says he will reject all the Governor's offers, releasing the leader from his people's decision. Sil and the Chief worry about the situation, and decide to obstruct the Governor's order to release the women. They gaze down into the tissue transmogrifier room where feathers are growing up Peri's arm, and Areta's skin is toughening like a lizard's. Soon the effect will be irreversible, and Sil hopes to keep them in his dome as 'pretties'.

In Prison Control, the Governor finds his instructions have been delayed and the mutations may be too advanced. Even its inventor, Mr Quillam, admits he doesn't know how the process works, except that they had originally found their miners growing fur and claws to dig with. The Doctor confronts the obstructive Quillam and asks if he used to experiment on himself, removing the mask to show the blistered horror of Quillam's left eye.

The unveiling allows Jondar to grab a guard's gun and soon he and the Doctor are in control, the Doctor shooting out the main control console to stop the cell mutation. Taking Maldak hostage, they force him to show them to the reshapement centre before sending him back at gunpoint to Prison Control.

The feathers fade from Peri's arms and face, and Areta too returns to normal as the transmogrifier dies and the Doctor and Jondar enter. With the control centre damaged, they may be able to escape. The men release the girls and try to restore their identities, getting them into a fit state to walk away from the place.*

The Chief is in favour of shutting down the Dome, but Quillam knows that the Doctor will die there even with a large number of systems destroyed. The escapees come across an unattended patrol car, but whilst Jondar and the Doctor steal this, Peri, still delirious, wanders off into the other corridors leaving Areta slumped by the wall, alone, for the men to find on their return.

Sil is deeply insulted and threatens to leave Varos to starve as Peri, found wandering in the corridors, is brought in. The Chief now takes control with the help of Maldak and tells the Governor that his reign is nearing its end. Since the Governor has failed to quell the rebellion, it is the Chief's duty to force the Final Vote, which will see the end of him. Peri will also be displayed before the populace. Sil gloats.

Only Maldak is left in Governor's Domain as the Governor and Peri await the broadcast. The Chief will even now be selecting the twelve most senior Officer Guards to place their names in hazard as possible successors in the belief that a man scared for his life will find solutions.

But Varos' problems have no popular solutions. The Governor points out that Maldak's name may be chosen, or at least his successor will question Maldak's recent actions. He pleads with the guard to let them go, but when Maldak refuses, the Governor asks him to shoot Peri and spare her the agony of the rehabilitators. He himself will die in the cell disintegrator as the Varosians eagerly watch.

Looking for Peri, the patrol car carrying the fugitives stops, and the Doctor is told by Jondar that they are nearing the End Game, and the dangers will now be real instead of illusions. Soon the trio are happily walking through a corridor of green light, beckoned on by images of themselves. Once again, the Doctor breaks the spell as they stand only inches away from a deadly drop into a bubbling vat.

The Forced Vote takes place, with Arak voting 'No' on both his and Etta's panels; a criminal act. The green rays pour down on the losing Governor, who uses his last breath to declare that they are selling themselves cheaply to Sil and his kind.

Maldak makes a tortured decision, and shoots out the cell disintegrator, saving the Governor. The Governor recovers, realising that the Doctor will be in the End Zone, and Maldak knows he can lead them there via the ventilation ducts he once had to hunt prisoners down in. Soon the trio emerge into the dark corridors of the Dome.

The Doctor, Areta and Jondar are attacked by the two savage men whilst examining a corpse with an inflamed neck. The Doctor soon finds the cause, a curtain of poisonous vines, lethal to touch, which the trio negotiate to safety. Trying to follow them, one of the savages perishes from the plants and his fellow drags him away as the Doctor realises they were cannibals. On hearing a patrol car coming, the Time Lord quickly devises a plan with the vines and a length of string.

The trio are soon cornered by Quillam, the Chief and two guards. Whilst the Chief demands the fugitives be killed at once, Quillam objects. The Doctor insulted him and his death must be transmitted, screaming until Quillam is deaf with pleasure, limbs twisting in agony, and blood gushing down the gutters of Varos.

Jondar releases the string holding the vines in place and the deadly tendrils hit the Chief, Quillam and the guards, who fall writhing in the agonies of death. Peri, Maldak and the Governor soon arrive, and the Doctor saves them from a similar fate.

In the deserted Prison Control, Sil receives a video message that the Galatron Occupation Force Commander has agreed to the immediate invasion, and in his vanity has his aides water his person as he waits to assume power. The Governor and the Doctor enter with the others to learn of the invaders *en route* from Sil's home world of Thoros Beta. At that moment, a video message arrives revealing that Zeiton-7 has been found on the asteroid of Bio-Scalptor.

The Governor happily adds that Galatron need the mineral urgently and Sil is ordered to meet any price. Sil chokes as the Governor opens negotiations at 20 credits per unit. The Doctor and Peri leave the Varosians to work out their own ideas of justice as the Governor agrees to despatch Maldak to get the Doctor some Zeiton-7 for the TARDIS. The time travellers depart leaving a distraught Sil.

The Governor tells the viewers that they must work hard for a world of peace, justice and tolerance, and thanks them for allowing him into their homes. Arak and Etta realise it is all over. No more torture or executions. They are free. But what should they do? The Comm Tech screen fades to static.

◆

** Indicates end of episodes for the four part version of this story which was sold overseas. Andrew Pixley is co-editor of* Time Screen *magazine.*

fact file

Vengeance on Varos, Serial 6V, arose from the mind of Philip Martin, an actor who had begun writing for fringe theatre and then graduated to TV with *Z Cars* and then his notable series *Gangsters*, a *Play for Today* which spawned two stylish seasons of filmed underworld adventures.

Other writing included a bizarre 1980 *Playhouse* and an episode of *Shoestring*. In 1982 he watched *Doctor Who* with his seven year old daughter Hilary, and combined two ideas he had as a suggestion for the show. One was the concept of a prison planet, and the other that of a grotesque entertainment business of the future and a society caused by 'video nasties'.

Philip submitted the idea as a four part storyline, *Domain* for the fifth Doctor, Nyssa and Tegan. Not knowing of the various changes that would occur, the story underwent four scripts over the coming two years, with Companions written in and out, a title change to *Planet of Fear* and drafts even prepared with no specific Doctor in mind.

Script Editor Eric Saward also developed the story, which he enjoyed a lot along with Producer John Nathan-Turner, to add send-ups of 'video nasties'. The characters of Arak and Etta were written in at a late stage, and although taking no part in the main action added to the rich background of Varos. The final title came from Martin, thinking of the V symbol he had suggested in the script, when *Planet of Fear* was deemed too similar to the previous year's *Planet of Fire*.

Martin's influence on Sil came about from something Isaac Asimov had once said about sea-based aliens rarely being used, due to the fact that TV studios did not like water. The decision to produce an amphibious alien was taken, and early ideas would have had the small creature bobbing in a tank of water, until it was felt too demanding on the actor concerned.

CASTING SIL

With the story set inside the confines of a huge dome on Varos, no location filming was required and the story was scheduled to be the second adventure in recording and transmission order for the Twenty-second Season. Colin Baker had by now assumed the role of the Doctor, with a single Companion, Nicola Bryant's Peri.

The director assigned early in 1984 was Ron Jones who joined the production team in May. This was his fifth serial for the show, his last being the previous studio bound exercise, *Frontios*. One of his most important tasks was to cast a performer in the key role of Sil.

After interviewing many dwarves and midgets for the part, Jones felt that they did not have the acting experience he required. Next he visited three disabled artistes.

One of these, Nabil Shaban, immediately threw himself into the part and won the job. Shaban, a Turkish born man in his early thirties, suffers from osteogenesis imperfecta, or brittle bones. Rejected by his mother at birth he was brought to England as a child when it was evident his legs would never fully grow and he would be confined to a wheelchair. He travelled widely and obtained degrees in psychology and philosophy before becoming involved in acting at a theatre workshop.

The other main star of the serial was Martin Jarvis as the Governor, well known from his sit-com *Rings on their Fingers*, but also with two previous appearances in the series: Hilio in *The Web Planet* in 1965 and Butler in *Invasion of the Dinosaurs* in 1974.

Jason Connery, son of Sean, played Jondar shortly before he became the new title hero of HTV's *Robin of Sherwood*, with Geraldine Alexander as Areta. The couple, of Etta and Arak, were Sheila Reid and Stephen Yardley, the later best known as Spider Scott in Granada's *The XYY Man* and previously appearing in 1975's *Genesis of the Daleks* as Sevrin. Nicholas Chagrin and Forbes Collins played Quillam and the Chief.

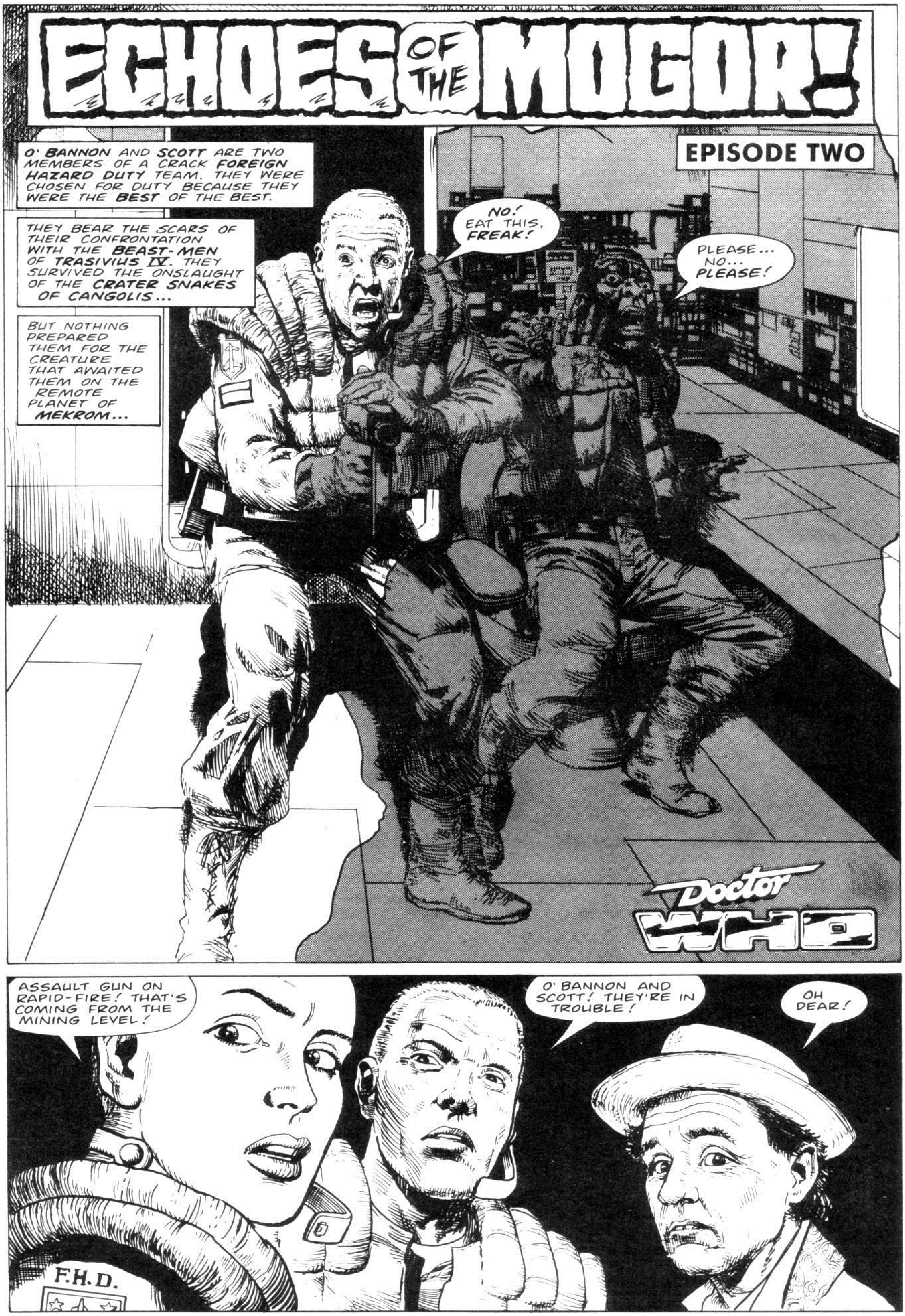
Recording was scheduled in two three-day blocks: July 18th to 20th, 1984, and July 31st to August 2nd, 1984. Unfortunately, the same make-up artiste was not available for both sessions. The make-up for Sil was devised by Cecile Hey-Arthur, augmenting the heavy costume designed by Ann Hardinge which it took Shaban an hour to don.

The head section was a cowl, with additional latex applied to the actor's face with make-up including Shaban's tongue. Recording in the height of summer, Shaban was extremely hot and kept cool by fans between takes. Dorka Nieradzik supervised the make-up in the second studio, and also took a cast of Chagrin's face for Quillam's deformity, although she was not pleased with the result.

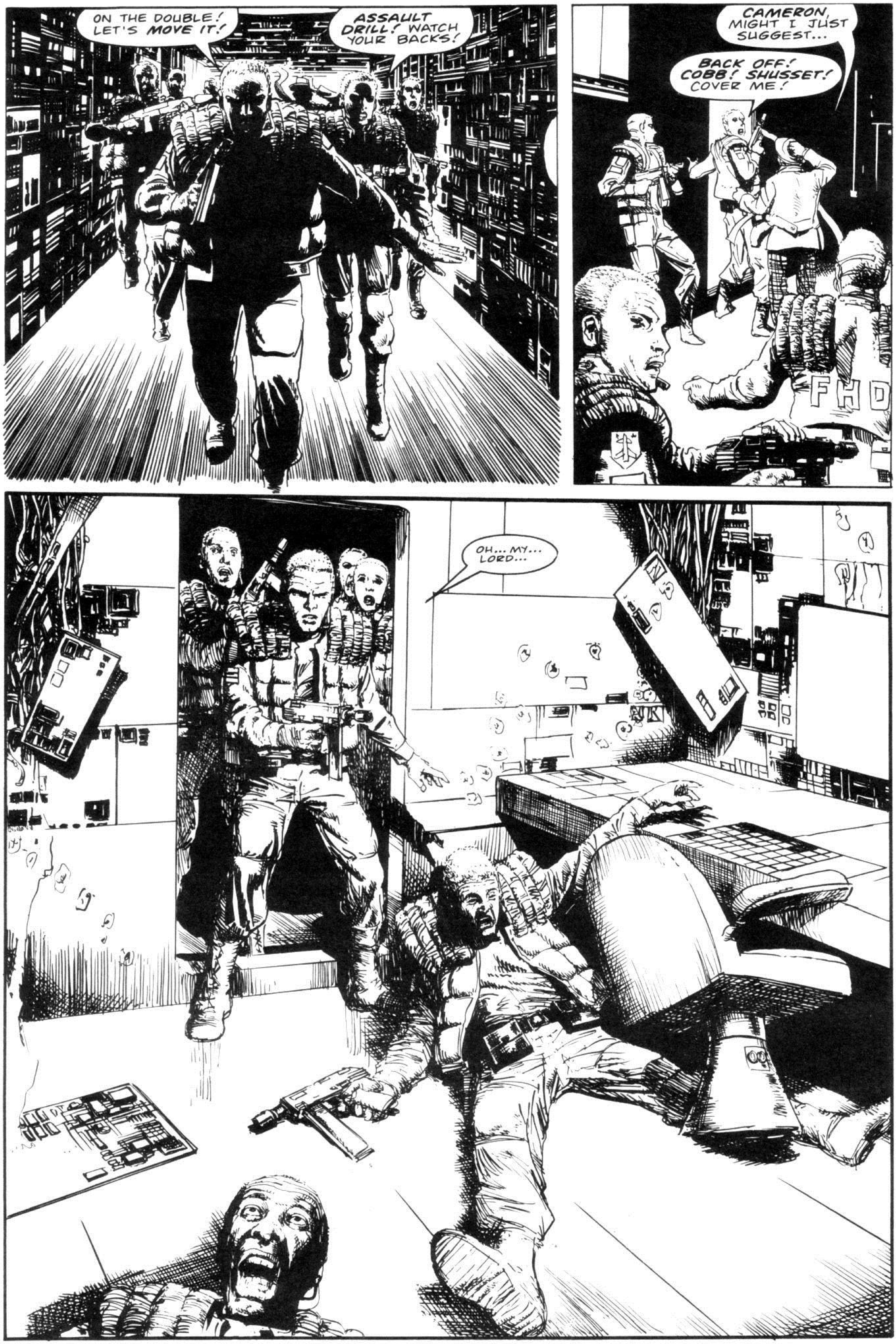
MAKE-UP

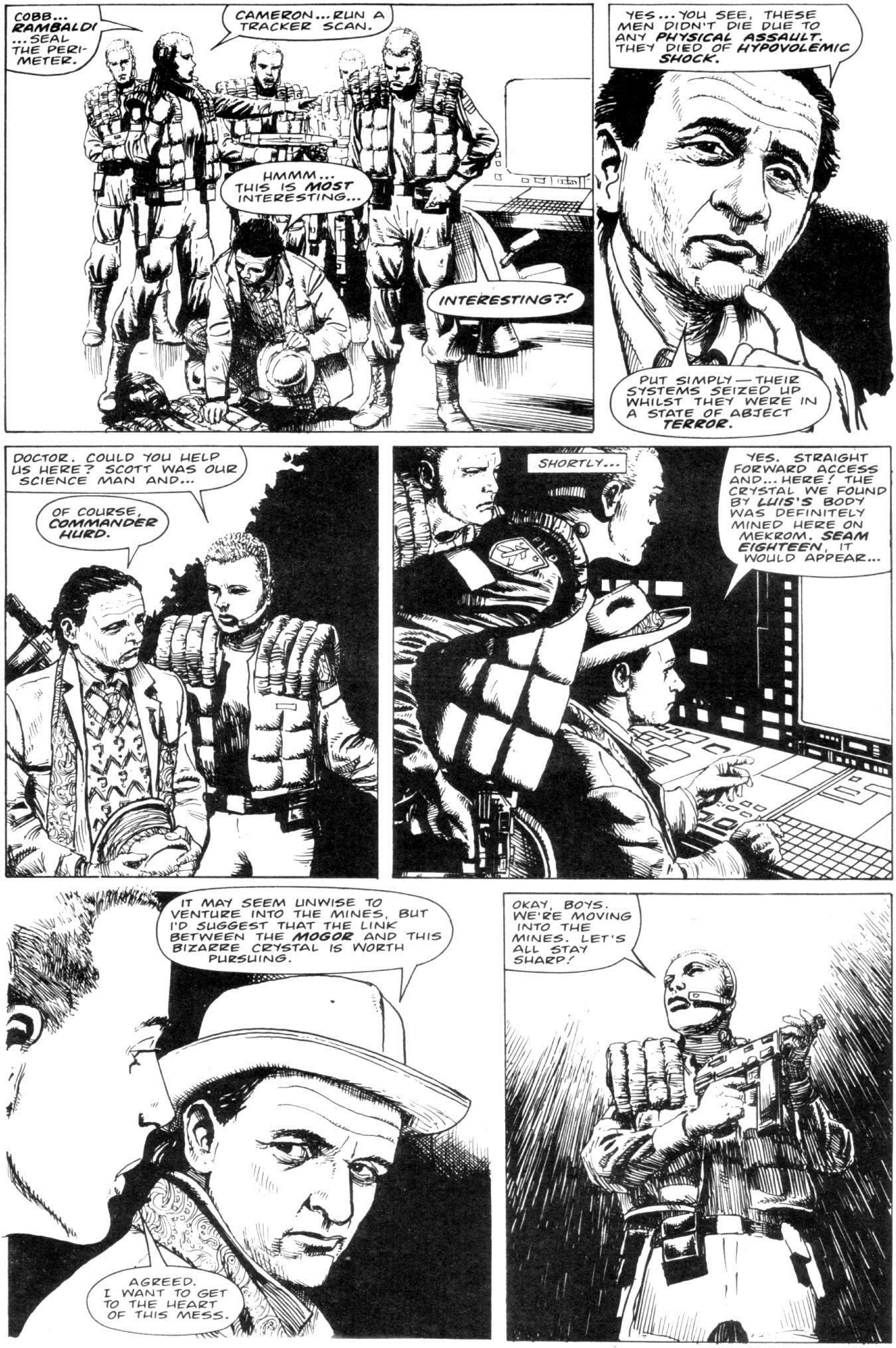
On the make-up front, the final scenes to be recorded on the first sessions were the transmutation sequences of ▶

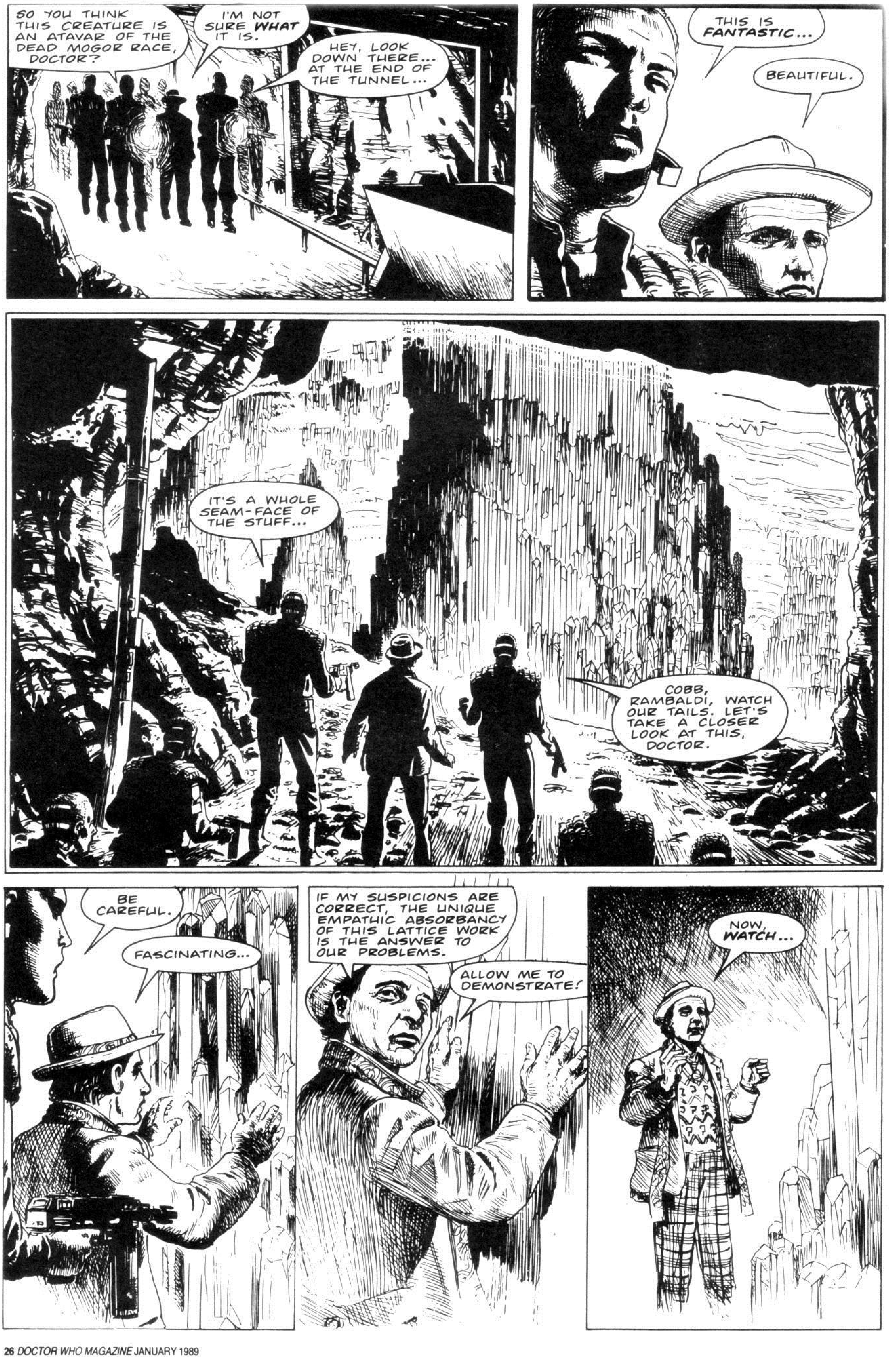
Continued on Page 32

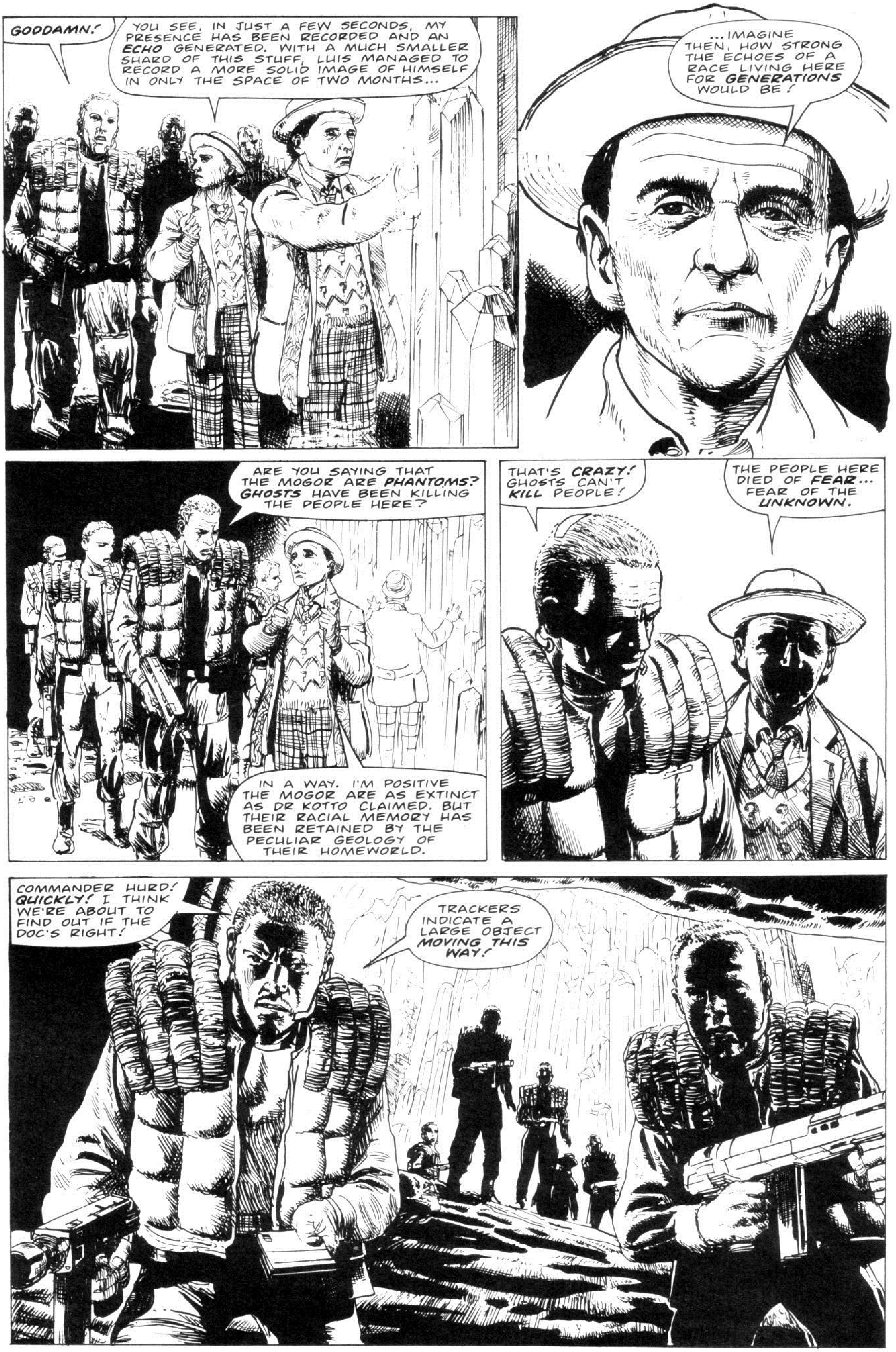

ECHOES OF THE MOGOR!
EPISODE TWO
O' BANNON AND SCOTT ARE TWO MEMBERS OF A CRACK FOREIGN HAZARD DUTY TEAM. THEY WERE CHOSEN FOR DUTY BECAUSE THEY WERE THE BEST OF THE BEST.
THEY BEAR THE SCARS OF THEIR CONFRONTATION WITH THE BEAST-MEN OF TRASIVIUS IV. THEY SURVIVED THE ONSLAUGHT OF THE CRATER SNAKES OF CANGOLIS...
BUT NOTHING PREPARED THEM FOR THE CREATURE THAT AWAITED THEM ON THE REMOTE PLANET OF MEKROM...
NO! EAT THIS, FREAK!
PLEASE... NO... PLEASE!
Doctor WHO
ASSAULT GUN ON RAPID-FIRE! THAT'S COMING FROM THE MINING LEVEL!
O' BANNON AND SCOTT! THEY'RE IN TROUBLE!
OH DEAR!
F.H.D.

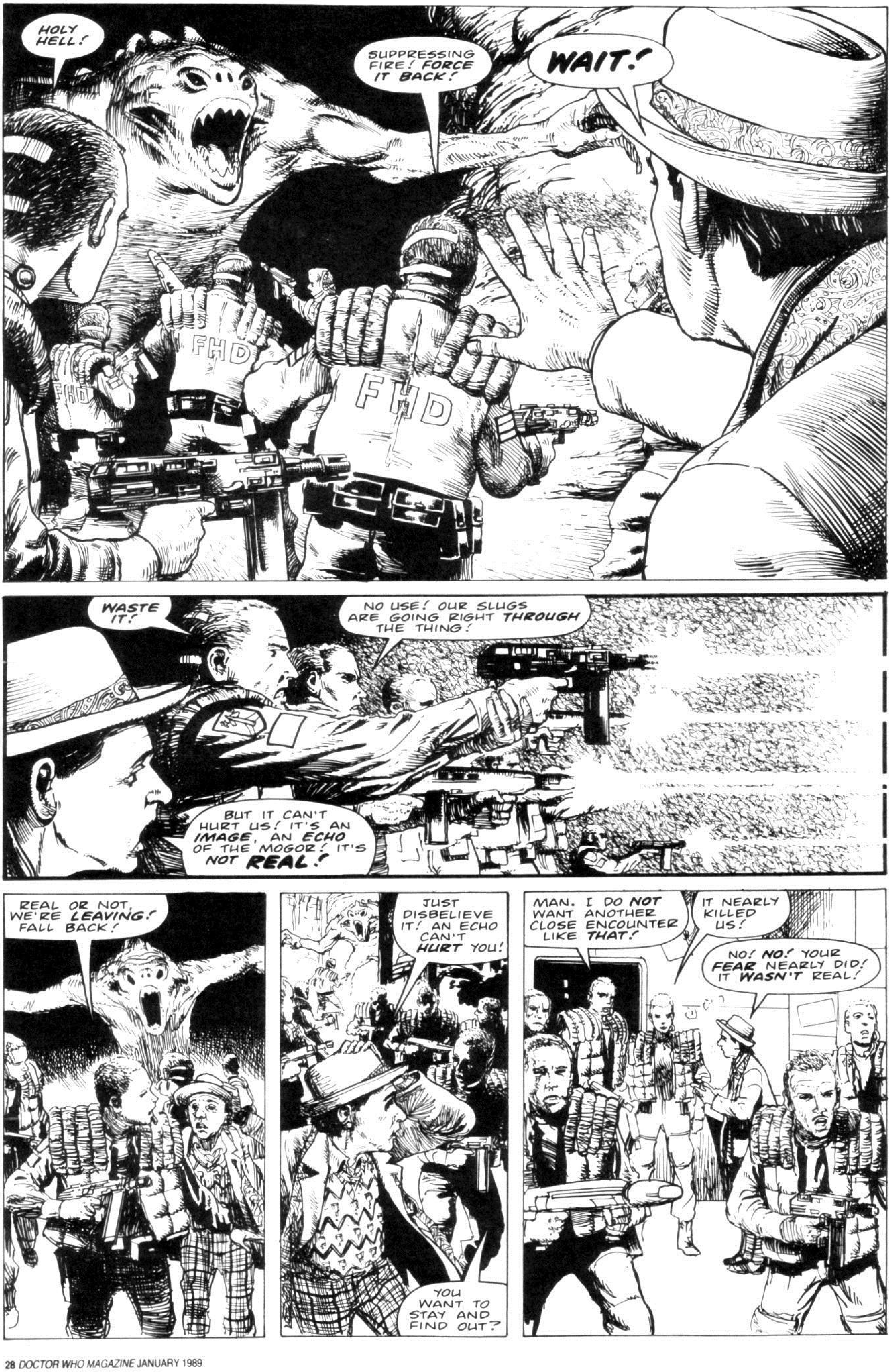
Script **DAN ABNETT** ▮ Art **JOHN RIDGWAY** ▮ Lettering **ANNIE HALFACREE** ▮ Editor **RICHARD STARKINGS**

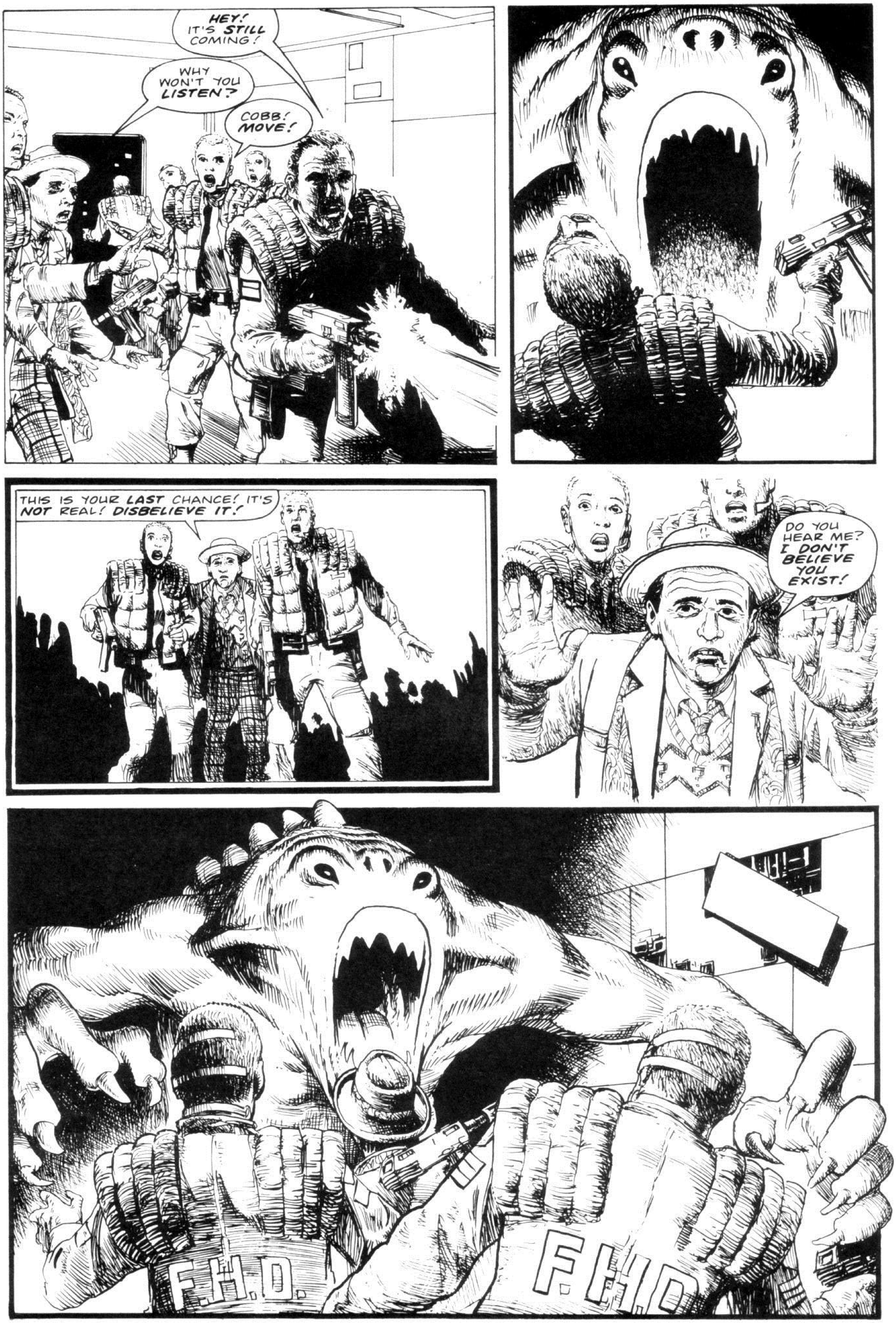

ON THE DOUBLE! LET'S **MOVE IT!**
ASSAULT DRILL! WATCH YOUR BACKS!
CAMERON, MIGHT I JUST SUGGEST...
BACK OFF! COBB! SHUSSET! COVER ME!
FHD
OH... MY... LORD...

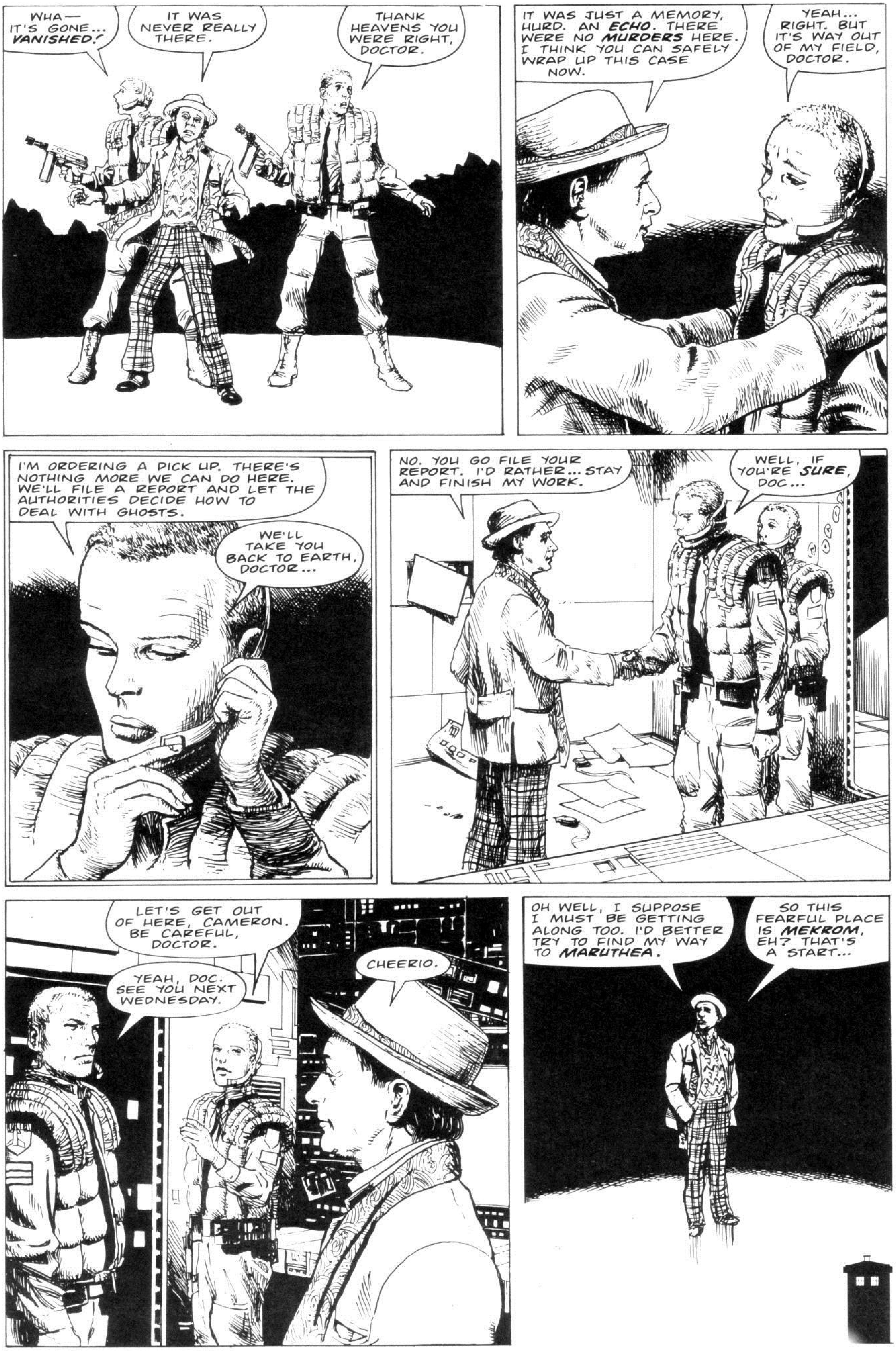

COBB... RAMBALDI ...SEAL THE PERIMETER.
CAMERON... RUN A TRACKER SCAN.
HMMM... THIS IS MOST INTERESTING...
INTERESTING?!
YES... YOU SEE, THESE MEN DIDN'T DIE DUE TO ANY PHYSICAL ASSAULT. THEY DIED OF HYPOVOLEMIC SHOCK.
PUT SIMPLY — THEIR SYSTEMS SEIZED UP WHILST THEY WERE IN A STATE OF ABJECT TERROR.
DOCTOR. COULD YOU HELP US HERE? SCOTT WAS OUR SCIENCE MAN AND...
OF COURSE, COMMANDER HURD.
SHORTLY...
YES. STRAIGHT FORWARD ACCESS AND... HERE! THE CRYSTAL WE FOUND BY LUIS'S BODY WAS DEFINITELY MINED HERE ON MEKROM. SEAM EIGHTEEN, IT WOULD APPEAR...
IT MAY SEEM UNWISE TO VENTURE INTO THE MINES, BUT I'D SUGGEST THAT THE LINK BETWEEN THE MOGOR AND THIS BIZARRE CRYSTAL IS WORTH PURSUING.
AGREED. I WANT TO GET TO THE HEART OF THIS MESS.
OKAY, BOYS. WE'RE MOVING INTO THE MINES. LET'S ALL STAY SHARP!


SO YOU THINK THIS CREATURE IS AN ATAVAR OF THE DEAD MOGOR RACE, DOCTOR?
I'M NOT SURE **WHAT** IT IS.
HEY, LOOK DOWN THERE... AT THE END OF THE TUNNEL...
THIS IS ***FANTASTIC***...
BEAUTIFUL.
IT'S A WHOLE SEAM-FACE OF THE STUFF...
COBB, RAMBALDI, WATCH OUR TAILS. LET'S TAKE A CLOSER LOOK AT THIS, DOCTOR.
BE CAREFUL.
FASCINATING...
IF MY SUSPICIONS ARE CORRECT, THE UNIQUE EMPATHIC ABSORBANCY OF THIS LATTICE WORK IS THE ANSWER TO OUR PROBLEMS.
ALLOW ME TO DEMONSTRATE!
NOW, ***WATCH***...


GOODAMN!
YOU SEE, IN JUST A FEW SECONDS, MY PRESENCE HAS BEEN RECORDED AND AN *ECHO* GENERATED. WITH A MUCH SMALLER SHARD OF THIS STUFF, LUIS MANAGED TO RECORD A MORE SOLID IMAGE OF HIMSELF IN ONLY THE SPACE OF TWO MONTHS...
...IMAGINE THEN, HOW STRONG THE ECHOES OF A RACE LIVING HERE FOR *GENERATIONS* WOULD BE!
ARE YOU SAYING THAT THE MOGOR ARE *PHANTOMS*? *GHOSTS* HAVE BEEN KILLING THE PEOPLE HERE?
IN A WAY. I'M POSITIVE THE MOGOR ARE AS EXTINCT AS DR KOTTO CLAIMED. BUT THEIR RACIAL MEMORY HAS BEEN RETAINED BY THE PECULIAR GEOLOGY OF THEIR HOMEWORLD.
THAT'S *CRAZY*! GHOSTS CAN'T *KILL* PEOPLE!
THE PEOPLE HERE DIED OF *FEAR*... FEAR OF THE *UNKNOWN*.
COMMANDER HURD! *QUICKLY*! I THINK WE'RE ABOUT TO FIND OUT IF THE DOC'S RIGHT!
TRACKERS INDICATE A LARGE OBJECT *MOVING THIS WAY*!


HOLY HELL!
SUPPRESSING FIRE! FORCE IT BACK!
WAIT!
FHD
FHD
FHD
WASTE IT!
NO USE! OUR SLUGS ARE GOING RIGHT THROUGH THE THING!
BUT IT CAN'T HURT US! IT'S AN IMAGE, AN ECHO OF THE MOGOR! IT'S NOT REAL!
REAL OR NOT, WE'RE LEAVING! FALL BACK!
JUST DISBELIEVE IT! AN ECHO CAN'T HURT YOU!
YOU WANT TO STAY AND FIND OUT?
MAN. I DO NOT WANT ANOTHER CLOSE ENCOUNTER LIKE THAT!
IT NEARLY KILLED US!
NO! NO! YOUR FEAR NEARLY DID! IT WASN'T REAL!


HEY! IT'S STILL COMING!
WHY WON'T YOU LISTEN?
COBB! MOVE!
THIS IS YOUR LAST CHANCE! IT'S NOT REAL! DISBELIEVE IT!
DO YOU HEAR ME? I DON'T BELIEVE YOU EXIST!
F.H.D.
F.H.D.


WHA— IT'S GONE... VANISHED!
IT WAS NEVER REALLY THERE.
THANK HEAVENS YOU WERE RIGHT, DOCTOR.
IT WAS JUST A MEMORY, HURD. AN ECHO. THERE WERE NO MURDERS HERE. I THINK YOU CAN SAFELY WRAP UP THIS CASE NOW.
YEAH... RIGHT. BUT IT'S WAY OUT OF MY FIELD, DOCTOR.
I'M ORDERING A PICK UP. THERE'S NOTHING MORE WE CAN DO HERE. WE'LL FILE A REPORT AND LET THE AUTHORITIES DECIDE HOW TO DEAL WITH GHOSTS.
WE'LL TAKE YOU BACK TO EARTH, DOCTOR...
NO. YOU GO FILE YOUR REPORT. I'D RATHER... STAY AND FINISH MY WORK.
WELL, IF YOU'RE SURE, DOC...
LET'S GET OUT OF HERE, CAMERON. BE CAREFUL, DOCTOR.
YEAH, DOC. SEE YOU NEXT WEDNESDAY.
CHEERIO.
OH WELL, I SUPPOSE I MUST BE GETTING ALONG TOO. I'D BETTER TRY TO FIND MY WAY TO MARUTHEA.
SO THIS FEARFUL PLACE IS MEKROM, EH? THAT'S A START...

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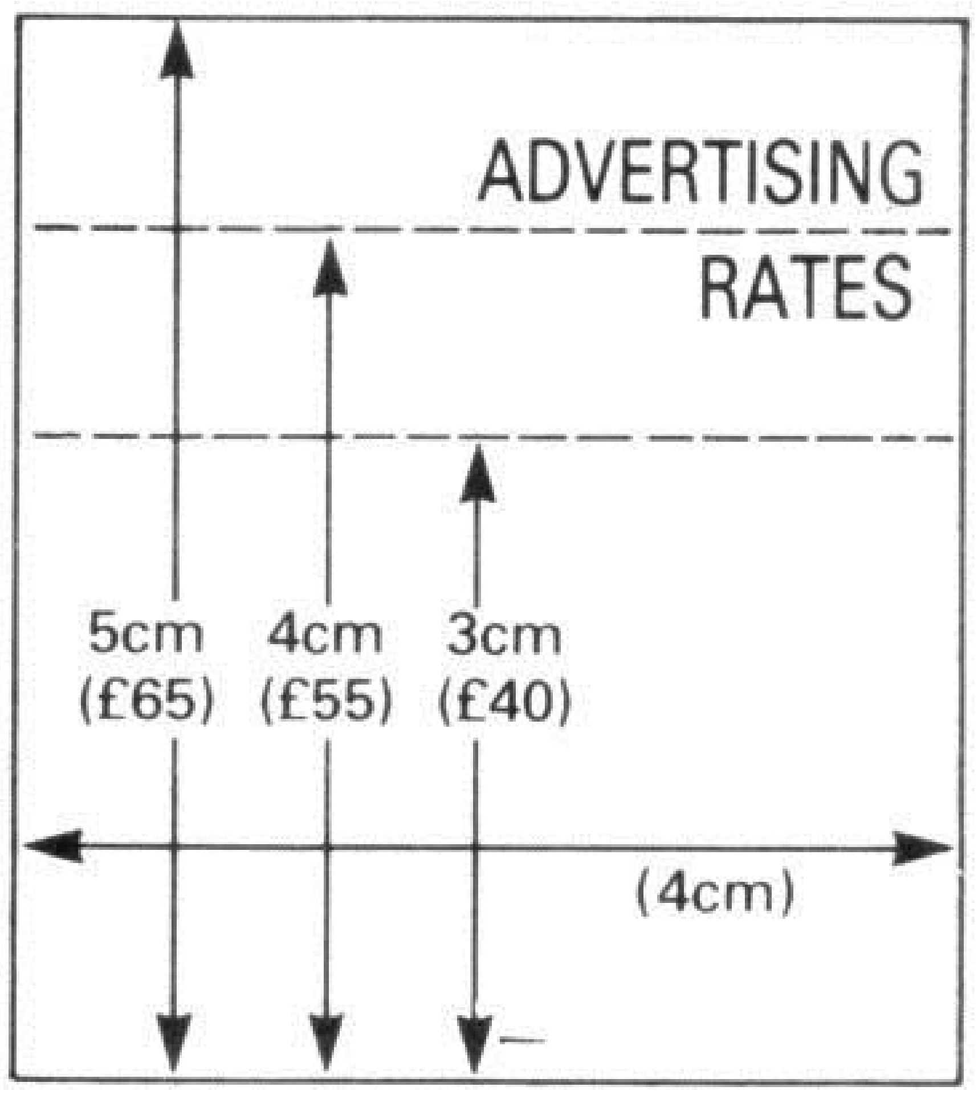

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fact file

Continued from Page 22

Peri and Areta, with Nicola Bryant also having a cast taken of her face. The preparation of Bryant's feathers and Alexander's reptillian skin took hours, and was then removed harshly and roughly at the end of the session, allowing a fortnight to patch up the actresses' faces.

Since she was wearing shorts, for these scenes a foil sheet covered Bryant's legs, which were not made up. This scene and others in the first studio were required to be played back later onto monitor screens in other parts of the show.

The water tank in studio TC6 at the Television Centre was used for the acid bath in a fight arranged by Gareth Milne, an old hand on the show, and took most of an evening to record. Milne played the first guard to fall in, holding his breath, and then pulling his colleague Roy Alon down too. Milne again had a lengthy make-up session to show the horrific effects of the acid. Martin was disappointed with the result of this scene as it appeared the Doctor was directly responsible for the men's demise. His intention had been to inject much humour and slapstick.

An electric golf car was dressed up as a patrol vehicle by Tony Snoaden's design team, but problems were experienced trying to navigate it easily along the corridors. The corridors were built in sections which could be re-arranged and redressed to be shot from a variety of angles, and small spotlights played over many of the sets. One notable set was that of the hanging platform, which at one point collapsed around Colin Baker and Jason Connery.

Some props, such as helmets, were redressed from the previous season's *Resurrection of the Daleks,* and Sil's edible gunge was green coloured mashed peaches. Snoaden returned to the show for the first time since *The Sea Devils* in 1972.

For the illusion of Peri in the desert at the climax of Episode One, a fan was required to blow against the actress, but delays ended up with her becoming very cold. She was then CSOed in with stock film of a desert sandscape rippling in the wind. Stock film was also used, with a colour picture digitiser, to create the huge fly in the Purple Zone. Charles Jeanes' visual effects team redressed some stock dome props for a model, seen briefly as a video insert to establish the story.

Video effects were used for the laser and the guards guns, but the other effects, such as the cell disintegrator, were created with clever lighting. Lighting also added to scenes such as the End Game scene where the trio meet themselves. This sequence, for the most part played in slow motion, had two images mixed: that of the empty tunnel and that of the tunnel with Baker, Alexander and Connery. CSO also provided the bubbling pit that they almost toppled into.

HIGHLIGHTS

Colin Baker delighted in the story and its production, swapping corny jokes with Martin Jarvis throughout, and enlivening the proceedings with many clever quips on set. Jason Connery spent most of one afternoon manacled to the wall, totally uncomplaining. And Nabil Shaban got a much deserved round of applause at the end, after his discomfort in the heavy costume under the studio lights in the peak of Summer.

Various scenes were lost in editing for two forty-five minute transmission slots. The last scene, set in the TARDIS, was dropped as were several inserts with Etta and Arak. Much of Martin's intentional humour was also dropped, giving the production a different emphasis to that intended. The incidental music for the tale was performed by Jonathan Gibbs of the BBC Radiophonic Workshop, and used Ron Grainer's theme in a ghostly way for the climax of Episode One.

Spurred on by the success of this story, Martin set about writing a second serial to feature Sil, and re-introducing the Ice Warriors under the title of either *Mission to Magnus* or *Planet of Storms,* and bringing in a new enemy from the Doctor's schooldays.

However, events were to take an unexpected turn. The ratings of the two episodes were 7.2 and 7.0 million, lower than expected, when the story was screened on Saturdays 19th and 26th January 1985. A few days after the viewing figures to Episode Two were released, a daily paper contacted the Press Office about a worrying rumour that the show was to be cancelled. The paper was told the rumour was 'rubbish'...

The serial was re-edited into four twenty-five minute episodes for the overseas markets, with cliff-hangers as indicated in the text above. Philip Martin himself began novelising the story for W.H. Allen in 1985, but delays caused book 105 to come out after book 127, in hardback in December, 1987 with a Target paperback in June, 1988.

Andrew Pixley

REL TIME

Rel Time is compiled from a variety of sources, special acknowledgements to Bruce Simpson of the Doctor's Date Book. Where unclear from their title, specific *Who* events are marked (DW) in brackets. Information for these pages welcome, from Local Group to Convention News. Please send to Rel Time. *Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX. All events are printed here in good faith and Marvel U.K. accepts no responsibility for changes to times, dates and places of events, which were correct at the time of going to press. **Always enclose an s.a.e. or IRCs when writing to contacts listed, please.**

Saturday 28th – 29th January

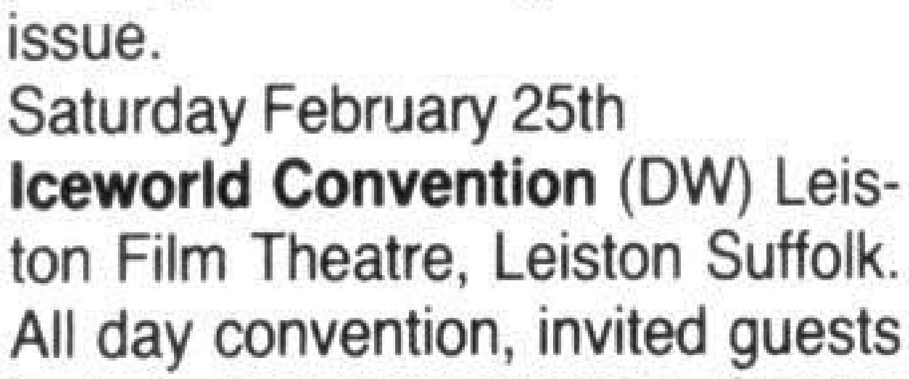
Revelcon '89 (B7) 2845 Hotel Circle Place, San Diego, CA 92108 USA. Invited: Terry Nation. Registration: $35 until 12th January, $40 thereafter. Cabaret and Con Party – no extra cost. Ceiling: 200. Cheques payable to: Pearl Stickler, details Revelcon, 5417 Streamview, San Diego CA 920125 USA. Our apologies for printing the wrong dates last issue.

Saturday February 25th

Iceworld Convention (DW) Leiston Film Theatre, Leiston Suffolk. All day convention, invited guests include Sylvester McCoy, Sophie Aldred, John Levene, Edward Peel. Price £8.50, details (Large sae requested) from Mark P. Short, 3 Daneway Gardens, Leiston, Suffolk, England 1P16 4XA.

March 17th – 19th

Magnum Opus Con 4 (DW?) Hyatt Regency Greenville (Greenville Commons), 220 North Main Street, Greenville, SC 29601. Invited guests include Sylvester McCoy. Registration: $22 until 1st January, $27 until 3rd February, $30 on the door. More info/ cheques payable to: Magnum Opus Con, 4315 Pio Nolo Avenue, Macon, GA 31206.



ADVANCE CONVENTION NEWS

Brit TV Convention will take place between May 26th – 28th, 1989 in Chicago, Illinois. Hotel-based convention, rates as follows: pre-registration, $30 for three days, $40 on the door if tickets are available. Invited guests include Terry Nation, Dave Rogers (writer of *The Avengers* File books), and more to be announced. Further details, Brit T.V. Inc., P.O. Box 148335, Chicago Illinois 60614-8335.

CLUB SPOT

Entries for this spot welcome, but sorry, only national groups can be mentioned each issue. Readers are advised to contact club and local groups first before sending money for merchandise, etc. Always enclose a stamped addressed envelope.

***Doctor Who* Appreciation Society** P.O. Box 519, London SW17 8BU.

Bath D.W.A.S: Contact: Guy Wainer, 16 Upper East Hayes, Bath, Avon.

Edinburgh & Lothians D.W.A.S: Contact: Stuart M. Halliday, 35 Pinewood Park, Livington, West Lothian EH54 8NN

Manchester and Salford D.W.A.S: Contact: Steve Lyons, 29 Denstone Road, Salford, M6 7ER. This is the *official* D.W.A.S. Group for the Manchester and Salford area, not as printed in **Issue 142**.

The Sea Devils – Southport (non D.W.A.S.) *Doctor Who* Group. Contact: David Bailey, 16 Hatfield Road, Ainsdale, Southport Merseyside PR8 2PE. Hold monthly meetings and publish Matrix, a regular newsletter.

UNITED STATES

Friends of the Doctor P.O. Box 2030 Media PA 19063, USA – $5 membership, quarterly newsletter and membership kit.

The High Council of Timelords. Members needed for reformation of the club in CT, USA area, 33 Wesley Drive, Shelton, CT 06484, USA.

Prydonians of Prynceton *Doctor Who/Blake's 7,* largest such group east of the Mississippi in the U.S. Membership $10, details Prydonians of Prynceton, PO Box 3194. Princeton NJ 08543-3194 U.S.A.

AUSTRALASIA

Australasian *Doctor Who* Fan Club Dues $5 (Australian) P.O. Box 148 Gladesville 2111, Australia.

EXHIBITIONS

Doctor Who Exhibition 64-66 Tooley Street, London SE1. Admission to ride and exhibition is £3.50 adults, £2 children, senior citizens and students.

YOU ON WHO

Write to: *You on Who*, Doctor Who Magazine, Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them all! Full addresses are printed only where requested.

REMEMBERING THE DALEKS...

A quick cross section of initial comments about the 25th season...

This is a bid to be the first letter received by your office about the new season, having only seen the first episode so far. If it was Terry Nation and his Daleks that first put *Doctor Who* on the map, it may well be Ben Aaronovitch and his Daleks that put it back again...

M. Estall,
Reading,
Berks.

Remembrance of the Daleks is halfway through and already on its way to becoming the best story (the only good story?) since *Caves of Androzani*... it is soaked in dramatic qualities, with mystery, action, and the well placed humour quip thrown in.

Neil Roberts,
Caerphilly,
South Wales.

Doctor Who is back and with *Remembrance of the Daleks*, who can even consider uttering that John Nathan-Turner is a bad producer...

Moray Laing,
Oxton by Lauder,
Berwickshire.

So now we know, don't we? The decline of *Doctor Who* since Tom Baker left really can be pinned on John Nathan-Turner.

After seeing part one of *Remembrance of the Daleks*, we can see JN-T is capable of producing the show like it was in the Golden Years of the 70s.

However his own opinion that the show should be "brought into the 80s" has ruled since he took over as Producer. If he can produce excellent stuff like *Remembrance*, it must be his own stubbornness in sticking to his 'new' ideas that has prevented him from doing so in the past eight years.

William R. Hadcroft,
Worsley,
Manchester.

Please – no more letters about the 'JN-T debate' or how naff *Doctor Who* is supposed to be. The subject really has been exhausted with people's views – OK? Some people like *Doctor Who*, some people don't. Opinions will always be split.

Watching *Remembrance*, I noticed that the Daleks have lost their sink-plunger sucker arms and they have been replaced by a metal-looking sucker instead. Why the change? How can the Daleks possibly unblock a sink now? No wonder they're no longer invincible.

Let's have more old monsters and a Companion in the strip, please!

Lisa Johnson,
9, Mileswell Court,
The Arbours,
Northampton.

Fantastic, brilliant and utterly fabulous... I couldn't wait for more. Sylvester McCoy and Sophie Aldred make one of the best combinations yet. Keep up the good work!

Tim Gambrell,
Bristol.

Great, brilliant, immense. I could find no fault with any of it, it's arced backed to the old days! Let's hope the rest of the season is like it.

Peter J. Measom,
Barking,
Essex.

Great is not the word – something more like ACE!

B. Martin,
West Bromwich.

After two weeks plugging the show to anybody I found at school, many of them did watch the episode and everyone who did watch it said they enjoyed it, which is most unusual as people usually go out of their way to tell me how bad they believe *Doctor Who* has become.

Sylvester McCoy has definitely settled down as the Doctor. He is my favourite Time Lord and I hope he stays for many more years.

Jamie Austin,
North Yorks.

Firstly, congratulations on the 25th Anniversary to all concerned. Secondly, this is the first time, ever, that I was more excited to see the Doctor back on the screen and not just the title of the programme.

Sylvester McCoy is a professional who will be sorely missed by me, when he decides to leave the umbrella on the hat stand.

Timothy Badger,
8 Lynford Road,
Mundford,
Thetford, Norfolk.

I suggest that fans of the series should take pity on Iain Robertson and all other ex-fans who have decided to switch off this season, for they are missing one of the best *Who* stories of ages...

Mark Clapham,
Harrogate.

APOLOGIES

I am writing to apologise for my OTT letter, which appeared in **DWM Issue 140**. I do realise that my letter was probably neither sensible nor constructive. I would like to thank the many people who wrote, either to sort me out or agree with me (yes – some people do actually agree with me).

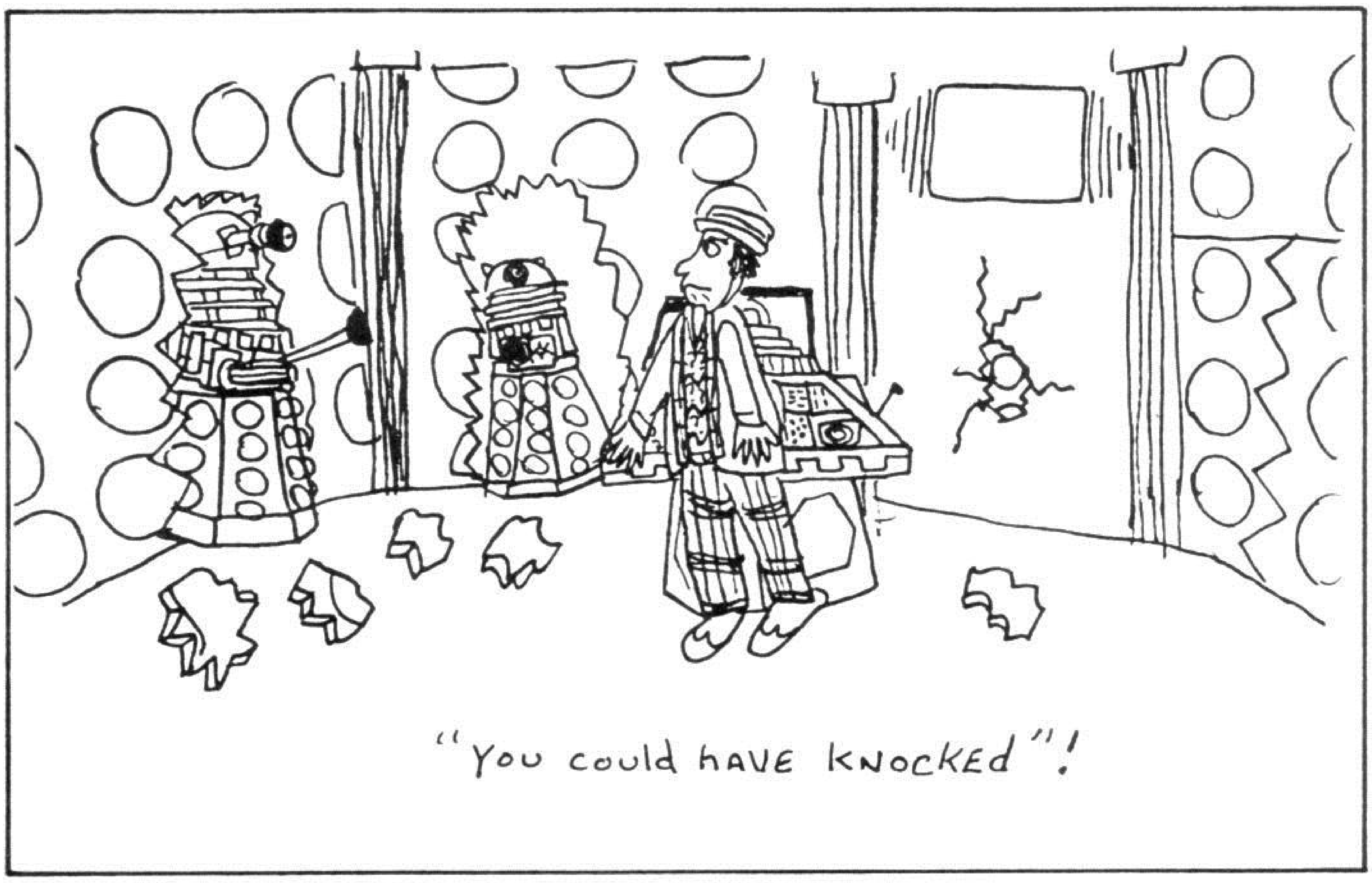
I am still puzzling over two Canadian fans' letters though, and I am afraid I fail to understand their strange comments. Perhaps I don't understand their very foreign language!

Once again, thanks to all who wrote (well – nearly all!)

Iain Robertson,
Glasgow.

MORE INPUT, STEPHANIE

I would like to supply additional information regarding the Prime Computer *Doctor Who* advertisments mentioned in Matrix Data


"You could have knocked"!

Alex Storer, Aged 10

Bank **Issue 138**. Prime Computer screened two advertisements using Tom Baker and Lalla Ward to promote their computers during the early 1980s. In addition, Prime also produced two types of photographic postcards featuring Tom and Lalla, as well as a poster and T-Shirt.

Paul Kennedy,
NSW Australia.

DATA COILS

*Postcards ONLY, plus full addresses, age and brief details of interests. Letters to this section will be carefully fed to the Drashigs. I think we can take it for granted by now that everyone is interested in **Doctor Who**, OK?*

WILLIAM BINNE 14 Mepstead Street, Whyalla Stuart, Whyalla, South Australia, Australia 5068. 14, looking for pen-pal (male or female). Hobbies include piano playing, history and reading.

PAUL CHAMBERS 30 Waltham Street, Barnsley, South Yorkshire S20 1JA. 19, seeking pen-pal of any age, either sex.

PAUL CHADWICK Rochester, The Green, Frampton on Severn, Gloucester GL2 7EZ 15, favourite Doctor Peter Davison, looking for pen-pal between 14-18.

TONY CORIS 4 Buttermere Road, Marden Estate, North Shields, Tyne & Wear. Totally mad on *Doctor Who*, seeking a person who can write to answer queries about the programme.

ANDREW DAVIDSON 5 Treemenheere Avenue, Helston, Cornwall, England TR13 8SY. 18, seeking serious fans of same age or over (especially overseas) to swap ideas, correspondence, etc.

DAVID GIEREK 7 Leslie Street, East Ipswich 4305, Queensland, Australia. Especially keen on William Hartnell's era.

STEVE GOULDING 52, Janson Road, Shirley, Southampton SO1 5GQ, England. Would like to contact an American or Australian – he's interested in *V*, *David Letterman*, *Neighbours*, *The Avengers* and, of course, *Doctor Who*.

ROBIN J – The Model Maker (Panopticon Nine) Please contact Shaun Franks at Madeley, North Road, South Kilworth, Leicester LE17 6DJ.

SIMON HORTON 400 Sutton Road, Walsall, West Midlands WS5 3BA. 12, also likes pop music (Bros, etc.) and sports. Seeks male pen-pal between 10 and 15.

RON LANE 37 Raleigh Avenue, Hayes, Middlesex UB4 0EE. 14, would like to hear from Troughton/Pertwee fans in the London area.

MICHELLE JENKINS Rt 2 Box 36 Bristol WV 26332 USA. 18, looking for lively correspondence with other fans in the British Isles. Interested in everything, especially travel, literature, human rights and, of course, the Doctor.

JAMES GRANT McQUARRIE 16 Ballaig Ave., Bearsden, Glasgow G61 4HA. 15, looking for pen-pal of same age, male or female, interested in general SF and computers.

JOHN SABERI 40 South Bank Lodge, South Bank, Surbiton, Surrey KT6 6DA. 28, would like to hear from any female fan of *Doctor Who* and other fantasy programmes of the Sixties and Seventies.

MARK WILLIAMS, 22 North Marshall Street, Front Royal, Virginia 22630 U.S.A. 18, seeking pen-pal of similar age or older. Hobbies include pop music, art and SF tv.

NEXT ISSUE: Not only do we begin to archive the classic Troughton story, *Fury from the Deep*, but we also bring an exclusive interview with the creator of the Daleks, Terry Nation!

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RECORD WINNERS

Most of the entries for our **Timelords Competition** in **Issue 139** came from overseas – perhaps British readers had heard more than enough of this wacky version of the *Doctor Who* theme! We now gather that the record has even made it to the top of the charts in Australia. The correct answers to the quiz were a) *The Chase*; b) The Empire State Building and c) Peter Purves.

The winners were: Chris Collins, PO Box 770, Buda, Texas 78610 USA; Michael Jay Davison, PO Box 129, Munanda 4871, Queensland, Australia; Danny DeVere, 5113 Butterwood Circle, Orangevale, CA 95662 USA; Nick Flor, 8 East Emmett Street, Phoenixville, PA 19460 USA: G.A. Hambridge, 5 Sommerville Crescent Whitefield, Cairns 4870, Queensland, Australia; Robert Henderson, 40220 Harris Road, Belleville, Michigan 48111 USA; Tom Krenke, 3556 S. 80th St., Milwaukee, Wisconsin USA 53220; David Krupla IV, 18 East High Street, Jeffersonville, Ohio 43128 USA; Mike Laing, 11 Warren Way, Amherts NH 03031, USA; Eric Lork, 30 Churchill Avenue, Toronto, Ontario, Canada M6J 2B4; C. Meeson, 4 Highley Park, Clifton, Brighouse, West Yorkshire HD6 4LE; and David Nicholls, 34 Compton Road, Cradley Heath, Warley, West Midlands B64 5BB.

EPISODE GUIDE

SEASON 6: PATRICK TROUGHTON

Code	Story Guide	No. of Episodes	Episodes In BBC Archive	Novelised	Novelised By	DWM REFERENCES			Original transmission Dates (First and Last Episodes)	Notes
						Archive	Nostalgia	Flashback		
TT	**THE DOMINATORS** by Norman Ashby (Mervyn Haisman and Henry Lincoln) Dir: Morris Barry	5	ALL	Yes	Ian Marter	44			10.8.68 7.9.68	Ronald Allen played Rago, Brian Cant, Tensa.
UU	**THE MIND ROBBER** By Derrick Sherwin (Ep. 1) and Peter Ling (2–8) Dir: David Maloney	5	ALL	Yes	Peter Ling	43, 124			14.9.68 12.10.68	Hamish Wilson plays Jamie in Episodes 2 and 3 as well as Frazer Hines. Emrys Jones played the Master of the Land. Three week gap following transmission of this story for 1968 Olympics.
VV	**THE INVASION** by Derrick Sherwin (from an idea by Kit Pedler) Dir: Douglas Camfield S.E.: Terrance Dicks	8	2 3 5 6 7 8	Yes	Ian Marter	W82			2.11.68 21.12.68	First appearance of Corporal Benton (John Levene), first United Nations Intelligence Taskforce (U.N.I.T.) story. Lethbridge-Stewart (Nicholas Courtney) now Brigadier.
WW	**THE KROTONS** by Robert Holmes Dir: David Maloney	4	ALL	Yes	Terrance Dicks	85			28.12.68 18.1.69	Philip Madoc played Eelek.
XX	**THE SEEDS OF DEATH** by Brian Hayles Dir: Michael Ferguson	6	ALL	Yes	Terrance Dicks	47			25.1.69 1.3.69	First appearance of the Martian Lords. Ronald Leigh Hunt played Radnor. **BBC VIDEO**
YY	**THE SPACE PIRATES** by Robert Holmes Dir: Michael Hart S.E.: Derrick Sherwin	6	2	Yes	Terrance Dicks	63			8.3.69 12.4.69	Jack May played Hermach, George Layton, Penn.
ZZ	**THE WAR GAMES** by Terrance Dicks and Malcolm Hulke Dir: David Maloney S.E.: Terrance Dicks	10	ALL	Yes	Malcolm Hulke	50, 51			19.4.69 21.6.69	Jamie, Zoe leave, the Doctor regenerates. First appearance of the Time Lords. David Troughton played Moor, Philip Madoc the War Lord and Trevor Martin appeared as one of the Time Lords.

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. Space does not permit us to list all personnel involved in each story, or separate episode titles. **BBC Archives:** Where no current episodes exist, or some are still sadly missing, we have left a blank for you to update should the situation change.

Target novelisations: Where a book has been given a different title to the tv story, we have listed that different title. **DWM:** Letter prefixes indicate a reference to a Special (e.g. W85 – Winter 1985).

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